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THE
FACTS AND BACKGROUNDS
OF LITERATURE
ENGLISH AND AMERICAN

NEW YORK
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1920

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THE FACTS AND BACKGROUNDS OF LITERATURE

ENGLISH AND AMERICAN

BY

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PREFACE

This handbook endeavors to do precisely what the title suggests—to give the facts and backgrounds of English and American literature, and to give them in such form as will be most convenient in different sorts of courses. Perhaps in no part of the work in English is there such diversity of practice as in the presentation of the history of literature. Some high schools allow a year for English and a year for American literature; some distribute the study through the entire four years or conduct it only in relation to the classics read. Some colleges give a survey course in the freshman or sophomore year; some are disposed to postpone the survey to the senior year. Some institutions—high schools and colleges alike—emphasize the biographies of authors, some the tendencies manifest in the several periods, some the development of various literary forms. This book is so arranged as to lend itself to any of these methods of treatment. Its presentation of the facts is such that the teacher can easily stress or omit whichever aspect he chooses.

With all this diversity, however, most teachers today agree that the study of the history of literature should be subordinated to the study of the literature itself. To put this principle into practice is, of course, not easy. The usual complete text does not lend itself to rapid presentation. The mere reading of it requires time that one begrudges to take from the classics, and most high school students or college freshmen demand that even this extended text itself be further explained. Some teachers have therefore abandoned the use of texts at all, and have resorted to charts, blackboard work, note books, and special assignments. These throw an extra load upon the teacher, requiring even more of his care and attention, and unless minutely and painstakingly supervised are likely to result in the student's possessing a mere hodge-

PREFACE

podge of miscellaneous and incomplete information, only half understood and inaccurately recorded. Yet some basis of fact, chronologically arranged concerning the history of literature as a whole and of each important writer, does seem necessary or at least desirable. It is such fundamental information that this book presents with typographical emphasis so that it can be easily found and rapidly assigned. Accompanying it, to be sure, are many other facts, such as the names of less important writers and books, and as lists of dates, by no means indispensable; but these are intended for reference rather than for purposes of torture. Still a third service is rendered by means of the pictures and of brief discussions of the social and educational backgrounds of each period. These enable the student, at least in a measure, to break through the crust of centuries and to turn the differences of life and manners which so often bar the approach to the classics, into a positive source of interest and pleasure. It is not suggested that this social history be given much time in a subject already so overcrowded as English. If the sections devoted to the subject are merely read and the pictures examined—in all likelihood such a task will not even need to be assigned,—the student can hardly fail to find from them new elements of interest in the literature of the past, nor to see the necessity of judging that literature and the lives of its writers by the standards of their own day.

For the accomplishment of these three purposes of providing the necessary groundwork, of making accessible for easy reference an array of supplementary information, and of contributing matter which, though strangely ignored, is vital to an appreciation of literature, the book has been given carefully considered arrangement. It falls into three main divisions and a group of appendices. The first division is concerned with English literature, the second with American, and the third with literary forms. The appendices are devoted to various matters connected with English life which do not admit of brief enough treatment for the body of the text, and yet are indispensable to an exact understanding and to a full interpretation of English letters.

The first division—that of English literature—has at the outset a brief characterization of English ideals and historical tendencies, of the literature itself, of the language, of the natural back-

PREFACE

grounds, and of the social backgrounds. The successive periods are then presented in turn. Each period is introduced by a summary of the forces and movements involved — historic, literary, linguistic, and social. Following this are tables of facts: first in each age, a list of the writers (arranged in groups, usually with mention of one work by each writer); second, a list of English historic happenings; and third, lists of non-English personalities and events which will prove convenient for comparison. Next, the writers of the period who demand most attention are set forth severally; as a rule, only two or three pages are assigned to a writer, yet the important divisions and events in each life are indicated, the chief works named, and the nature and significance of the author's achievements in literature made clear. Finally, other writers and books often alluded to are briefly identified.

The second division — that on American literature — is arranged like the first; but because the backgrounds are so much more familiar to our students, the treatment is in sundry respects less detailed.

The third division, without going exhaustively into the forms of literature, yet gives the necessary information about the nature, bases, and categories of each. It also gives suggestions for the study of these forms, together with questions calling, not for immature criticism, but for a definite power to ascertain facts.

In the use of dates the utmost pains have been taken to insure accuracy. Usually, some conspicuous authority — such as the Cambridge history of English or of American literature, the eleventh edition of the *Encyclopedia Britannica*, *Who's Who*, or *Who's Who in America* — has been followed. In a few instances such authorities have, because of information derived through other channels, been deliberately set aside.

The authors acknowledge gratefully that in the accomplishment of their task they have received from various sources much valued assistance, especially from Professor James S. Willard of the University of Colorado, Father Agatho of Boulder, Colorado, Mrs. Chester Evans of Bloomington, Indiana, Rev. Anthon T. Gesner of Waterbury, Connecticut, and Mr. G. F. Scotson-Clark of the Century Co., who have by revision in the proof rendered various appendices more nearly correct in phrase and fact, and from Miss

PREFACE

Mary Dunham, reference librarian at Indiana University, who has with unwearied research helped in the surmounting of numerous bibliographical difficulties. Former teachers and the authors of other texts have been levied upon freely, perhaps at times unconsciously. Finally, most publishers whose illustrations have suited the needs of this volume have been generous in granting rights of reproduction; the sources of the pictures used are specified in connection with the pictures themselves.

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PART I:
THE FACTS AND BACKGROUNDS OF
ENGLISH LITERATURE

INTRODUCTION:

SUMMARIES OF ENGLISH HISTORY, LITERATURE, LANGUAGE, NATURAL BACKGROUNDS, AND SOCIAL BACKGROUNDS

History

The great characteristics of the English people are (1) their self-control, (2) their stubborn persistence, and (3) their love of liberty. (1) They have been too practical, even when external barriers were leveled, to follow theory or impulse to such extremes as those, for example, of the French Revolution. Their progress has therefore been steady rather than rapid. (2) It has come only through persistent struggle. Englishmen have been forced to fight for what they have gained, but whatever they have gained, they have clung to tenaciously. Neither kings nor foreign conquerors have been able to deprive them of their fundamental traits, purposes, or ideals. (3) Of their ideals the foremost has been the conviction that all men should determine their own personal and political destiny. To this conviction they have held from their dim early gropings toward better government, through their sympathy with the oppressed (as with America during the Revolutionary struggle), and even amid their lapses from generous conduct (as sometimes in their treatment of Ireland). It

ENGLISH LITERATURE

constitutes today the richest heritage of the English and American people.

Since the Norman Conquest, England has never been successfully invaded. Her position as an island, exempt for nearly a thousand years from many of the dangers of her continental neighbors, yet near enough to them to make her power and ideals felt, has been one of the controlling elements in history. It has made her, at critical times, the bulwark of human liberty.

Literature

The qualities in which English literature as a whole has clearly been surpassed are elegance of style, and skill and unity of construction.

The peculiar glory of English literature is its variety. This variety is especially manifest (1) in the use of literary forms and (2) in the portrayal of human life. (1) In no single literary form is England notably deficient. The forms in which it is richest are (a) poetry, especially lyric poetry, (b) the drama, and (c) the novel. (a) The lyric strain was heard in the Old English era; from the time of Chaucer it has been practically unbroken. The great ages of the lyric are those of Shakespeare and Wordsworth. (b) The drama has also been continuous from medieval times. It rose to unparalleled achievement in the Age of Shakespeare. (c) Prose fiction was known in the Middle Ages and in the days of Elizabeth, but the novel in the modern sense dates from the middle of the eighteenth century. From that time it has exhibited remarkable merit and has been the most popular literary form.

(2) English literature abounds in superb portrayals of

INTRODUCTION

individual characters. Any reader of it can call to his memory dozens of the most distinct figures — Hamlet, Parson Adams, Mr. Micawber, Becky Sharp: people whom he would recognize at once if he met them in actual life. Yet these characters are not isolated by their creators, as characters often are in other literatures. They are given “a local habitation and a name”; are shown against a background of time, circumstance, and society not infrequently as distinct and living as themselves. Thus the wealth and the variety of characters, leading and subsidiary, which English literature affords are astounding. Since the drama and the novel are the forms through which characters are best portrayed, the periods most opulent in characters are the Age of Shakespeare and the era which extends from 1740 to the present.

Language

English is primarily one of the Low Germanic tongues, but it has been modified by accessions and influences from various other tongues — Greek, Latin, Celtic, French, Scandinavian, etc. Partly as a result of its contact with these influences, it has lost most of its inflections, and has become so flexible and so rich in synonyms that no better medium exists in the world for the expression of human thought and emotion.

Natural Backgrounds

Great Britain is an **island**. It is protected by the sea from easy invasion and is thus less subject to disturbance by other peoples, but is also less influenced by their ideas and manner of life.

ENGLISH LITERATURE

At every period of its history England has been strongly influenced by other European countries, and its history and its literature cannot be understood without knowledge of these influences. But except at the times of the early conquests, England has sought these influences, rather than had them forced upon it.

Great Britain is a **small** island. The various literary centers are close to each other. The distance from Edinburgh to London is only four hundred miles, from Dublin about three hundred miles, from Oxford and Cambridge sixty miles. Moreover, because of the court in some periods, and of Parliament and book production in all the modern periods, the literary public has centered in London.

Great Britain is a **northern** land. It is in the same latitude as Labrador—with gray skies, heavy fogs and mists, long winter evenings, and long summer twilights. But its climate is so tempered by the Gulf Stream that it is free from extremes of heat and cold, and outdoor life is agreeable throughout the year.

Great Britain possesses **great diversity of scenery**. In the eastern part stretch low, flat plains with sluggish rivers. In Scotland, the lake district, and Wales rise mountains, some wild and rugged, some beautifully wooded. Also in Scotland and the lake district are lakes, waterfalls, and rushing streams. In various parts of the island are great forests of ancient oaks and birches, and lonely moors covered with low-growing shrubs and heather. Especially famous in literature—perhaps because first to greet the returning traveler—are the white, chalky cliffs of the south coast.

INTRODUCTION

In early days much of the island was unfit for cultivation. The eastern and southern parts were covered with wide-spreading marshes; the forests were much more extensive, and sheltered herds of deer and packs of wolves and wild boars; the moors were unsubdued. Not until the eighteenth century was much done toward drainage or the reclamation of the wastes. Even yet there are great stretches more solitary than one would expect in so thickly populated a country.

The typical English landscape contains gently rolling or really level country covered with a luxuriant and fresh vegetation such as we in America seldom see; small fields, carefully tended, crossed here and there by footpaths, surrounded by gray, overgrown stone walls, or by hedges full of wild flowers; a small, gently flowing river; a little hamlet of low stone cottages, not infrequently with roofs of thatch and floors of stone, close to the road; a stone, ivy-covered church rising among the yew-trees of its graveyard; at some distance from the village a gentleman's house in a park beautiful with trees. Everywhere are evidences of long occupancy and careful cultivation.

Notable features of English natural life, frequently referred to in literature and not common to America, are the wild red poppies among the corn (by which is meant not Indian corn as in this country, but any of the grain crops — wheat, oats, etc.); the heather, blue and fragrant on the moors; the hawthorn hedges, white with bloom in early spring; the ivy, evergreen, covering walls and buildings; the nightingale, whose slow, sweet song may be heard in the evening, continuously for hours in quiet places; and the skylark, which rising suddenly from the ground ascends almost perpendicularly in spirals, singing as it goes. (No-

tice that some American birds and flowers differ from those in England of the same name; for example, the robin and the daisy.)

Social Backgrounds ¹

Three racial strains often pointed out are the Celtic, characterized by bright fancy, and vague, wistful melancholy; the Anglo-Saxon, by common sense, grimness, and stolidity; and the Norman, by brilliance, suppleness, and wit.

Three periods in which social life has changed profoundly are the eleventh century, with the Norman Conquest; the fifteenth and sixteenth centuries, with the Renaissance and Reformation; and the end of the eighteenth and the beginning of the nineteenth centuries, with the industrial and the agricultural revolutions, and the development of the railroad.

¹ For a little longer treatment of the social backgrounds than is possible in this book, the student may consult the summaries on the civilization in each period in Wrong's *History of the British Nation*. For still more detailed descriptions he will find valuable Traill's *Social England*, especially the illustrated edition, the Quennells' *A History of Everyday Things in England*, and Besant's one-volume *London*. Garnett and Gosse's *English Literature: an Illustrated Record* gives an especially good series of portraits of the English authors, and of reproductions of famous title-pages. Also useful are the various guide-books to Great Britain and London, and Boynton's *London in English Literature*. These books have been drawn upon for these sections, as well as the special treatises for each period, of which the most complete is *Shakespeare's England*, issued in honor of the dramatist's tercentenary.

The student should also note that these sections on the Social Backgrounds are necessarily open to many exceptions. In a brief treatment covering many years it is impossible to indicate all the varying conditions; costume, for example, differs widely even in a single period. All that is here attempted is a general approximation.

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Three forms of social organization, roughly corresponding with these periods are the feudal system, the agricultural system, and the mercantile and industrial system. These have influenced profoundly both English life and letters, all the more because traces of each still linger in English society. Thus England, though essentially as democratic a country in government as the United States, still preserves in its hereditary titles the shell of feudalism. With this has also remained a certain ideal of "loyalty to those above and responsibility for those below." From the period in which the agricultural interests dominated has come the idea that trade is beneath the dignity of a gentleman and that land rentals are the only really respectable source of income. In that period merchants, for example, were considered among the middle classes. This idea still continues, but as merchants and manufacturers have acquired wealth and power, and even titles, this division becomes difficult to make with accuracy. It has been said that the middle class is today a state of mind rather than a distinction of birth. It emphasizes the importance of money, it holds strictly to a certain code of morals, and it disregards things æsthetic. Meanwhile, just as it in the past has wrested political supremacy from the aristocracy, so in recent years the increasing pressure of the working classes upon it is claiming for them ever a larger part in social control. In any case this division of society into classes is one of far-reaching consequence, but one almost impossible for the student acquainted only with American life adequately to realize.

Finally, the American student in beginning his study of the social backgrounds of English literature should con-

ENGLISH LITERATURE

sciously dismiss from his mind all the creations of modern invention — for example, all applications of the steam engine, of the gasoline engine, of electricity; all the discoveries of modern science — geology, astronomy, chemistry, physiology; all the ideas these discoveries have made commonplace — the long history of the earth, the sun as the center of our planetary system, the constitution of matter, modern methods of sanitation, and the knowledge of how our own bodily organs perform their functions. On all these matters and many others no less important, the usual Englishman — and on most of them even the best informed Englishman — was completely ignorant until after the time of Shakespeare. There is scarcely an object one's eye lights upon in a modern city or in an average home that was available even to kings when the history of English literature began.

It is worth while to notice in detail what this means. In Alfred's time there were no public schools, no postoffices, no railways, no street cars, no fine shops, no street lamps, no automobiles, no carriages, almost no roads on which such vehicles could run. There were few buildings of stone; our diversity of rooms was unknown. There was no abundance of furniture, chairs were few and unupholstered, beds had no springs, floors no carpets or rugs, windows (except perhaps in a few wealthy homes) no glass. There were no fireplaces nor stoves nor furnaces nor even chimneys. Coal was not in general use; there was no running water in houses. There were no printed books nor magazines nor newspapers; few people could have read them even if there had been. At table there were no forks nor plates, no tea, no coffee, no sugar, no potatoes, no large variety of other vegetables; nobody smoked tobacco. Thus the world from which our early literature sprang was almost a different world from our own.

OLD ENGLISH

OLD ENGLISH

(TO 1066)

SUMMARIES OF HISTORY, LITERATURE, LANGUAGE, AND SOCIAL CONDITIONS

History

Three races which contended for the mastery of western Europe occupied England in turn: the Celts, the Romans, the Germans. The early Germanic invaders (Anglo-Saxons) formed numerous kingdoms in England, of which three struggled for supremacy: Northumbria, Mercia, Wessex. Later Germanic invaders were the Danes and the Normans, the latter of whom had already invaded and conquered northern France.

Literature

Old English poetry is alliterative in form, and direct, somber, and rugged in quality.

Old English prose is terse in form, and mainly ecclesiastical in subject.

We do not possess the original forms of the earliest literature; we have only the copies of them which were made in the later centuries of the Old English era. These copies introduced certain modifications; thus into *Beowulf*, a pagan poem, a slight Christian element was introduced.

ENGLISH LITERATURE

Language

Old English was a language of many dialects. It had many inflections, but these were gradually falling out of use, even before the Norman Conquest. Its words were mainly Germanic in origin, but a few were adopted from Latin, Celtic, and Scandinavian.

Social Conditions

Life was in many ways rough, but with a rude abundance and rough dignity of its own; the position of women was favorable. Though the people were in general Christian in religion, many pagan customs remained.

Classes.— Society was divided into two general classes: the free-men, including the ceorls and persons of gentle birth (the *athe-lings*, *eorls*, and — later — the *thegns*); and the unfree, made up of the serfs and slaves. Children of the unfree were also unfree, but otherwise social position was determined more by wealth than birth. There were few craftsmen who made things for sale, each household making for itself what it required. Commerce was carried on at markets and fairs, and by chapmen, who went from place to place. The few towns were mainly agricultural centers. The principal industry was agriculture. Some tenants held their land by performing for their lords a definite amount of service; others were required to work whenever they were summoned, but could not be sent away from their holdings, so long as they did this labor. Slaves could be sold outright, and there was a vigorous slave trade until the church succeeded in discouraging slavery.

Roads.— The Romans had built roads so durable that traces still remain, but most roads were mere tracks, and pack trains were the principal means of transportation.

London.— The city was surrounded by a stone wall, which was repaired by Alfred. Its buildings were mainly of wood, London Bridge was of wood, and there were no large churches. The city did not extend far from Cheapside, the cathedral of St. Paul stood

OLD ENGLISH

on a lonely hilltop, and Westminster Abbey, begun by Edward I, was at the Norman Conquest rising in the midst of a swamp.

Houses.—The houses of the common people were mere huts of wood (or wattled branches) with thatched roofs. Better dwelling places consisted rather of a set of buildings surrounded by a strong hedge or stockade, than of a single building with several rooms. The center of the family life was the hall, with rush-strewn floor, long narrow windows rarely if ever closed with glass, and a fire burning in the center of the room, the smoke escaping through a hole in the roof. At one end of the hall was the "high seat," probably on a dais, for the lord and his lady and honored guests. Furniture was scarce, consisting mainly of removable tables and benches. In this hall the whole family passed most of its time; here they all ate together and here the servants slept at night. The bower, entered from the courtyard, afforded the ladies some seclusion, and served as bedchamber. A bag of straw upon the floor or sometimes upon a bedstead was the only sleeping accommodations. Sleepers wore their day-clothes, or wrapt sheets about their naked bodies. Besides the bower there were also a kitchen, storerooms, stables, and the like, but there was no such diversity of room as in even a small modern house, and little opportunity for privacy. For amusements there were chess and backgammon, and the women embroidered. Men hunted and gambled and drank and fought. Now and then came wandering minstrels and jugglers.

Food.—Meat and fish were abundant; cabbage was the principal vegetable. Common drinks were mead (fermented honey, malt, and spices) and malt ale. The usual dinner time was from noon until three o'clock; it was followed by a drinking bout, songs, and athletic feats.

Dress.—Men wore brightly colored tunics with short sleeves displaying heavy gold and silver bracelets; cross-gartered hose; short cloaks. Women wore a long gown and over it a tunic with flowing sleeves; a distinctive part of their apparel was the wimple, a head-dress like that now worn by nuns. Common materials for clothing

ENGLISH LITERATURE

were wool and linen; silk was rare; cotton was not used. Slaves wore their hair short; other men wore their hair long and parted in the middle.

Literary Conditions.—Education was scarcely sought except by those destined for the church, and was hardly obtainable outside the monasteries.

Monks who laboriously copied both Christian and pagan works were the principal producers of books. There was little original composition; what there was became known through the loan of manuscripts by one monastery to another. Neither fame nor monetary reward came to the monkish author; he worked only for the greater glory of God and his order. Three especially important collections of Old English manuscripts are the "Exeter Book," given to the library of Exeter cathedral in the eleventh century; the "Vercelli Book," discovered at Vercelli in Italy in 1822; and the manuscript, now in the British Museum, containing *Beowulf*, *Judith*, and other pieces.



CHEAPSIDE, 1639

The widest street in old London and a favorite route for processions, like this one of the Queen Mother, entering the city. Note the old houses, the signs, Cheapside Cross (erected by Edward I in memory of his wife Eleanor) and to the right, the "great conduit" (erected early in the thirteenth century and always flowing with clear water). Note in the procession the costumes, the coaches, and the litter.

OLD ENGLISH LITERATURE To 1066

[Norman Conquest]

AGE OF BEOWULF AND THE BEGINNINGS To 597

[Coming of St. Augustine]

Literature (only poetry has survived) the outgrowth of heroic, primitive life, showing conflict with the forces of nature, fatalism, love of the sea. Origin in the songs of the scop and the gleeman. Non-Christian.

**Beowulf* (poem)

Widsith (poem)

597 AGE OF POETRY IN THE NORTH 828

[Coming of St. Augustine]

[Egbert king of all England]

Northumbrian monasteries the seats of learning. The literature of learning (prose) was written in Latin; more imaginative literature (poetry) in the vernacular. Even poetry was far from purely imaginative, however; in the main it was Biblical or moral, with occasional lyric or personal elements.

Late 7th century Cadmon (poet)

673-735 Bede: *Ecclesiastical History* (prose)

Late 8th century Cynewulf (poet)

828 AGE OF PROSE IN THE SOUTH 1066

[Egbert king of all England]

[Norman Conquest]

Northumbrian monasteries pillaged by the Danes. Dearth of poetry. Political and intellectual supremacy of Wessex. Many translations, as of Bede's *History* from the Latin.

849-901 Alfred the Great: translations

To 1154 The Anglo-Saxon Chronicle

OLD ENGLISH

ENGLISH HISTORY

To 1066

- 55 B. C. Invasion by Julius Cæsar
- 43 A. D. Real conquest by the Romans begun
- 410 Final Roman withdrawal
- c449 Beginning of Anglo-Saxon invasions
- Early 6th century Arthur (legendary Celtic king) resisted Anglo-Saxons
- 597 St. Augustine brought Christianity to Anglo-Saxons
- 787 First Danish incursion
- 828 Egbert of Wessex king of all England
- 871-901 Reign of Alfred the Great, averting danger that English civilization would be obliterated by the Danes
- 1016 Canute the Dane became king of England
- 1066 Norman Conquest

GENERAL HISTORY

- 476 Fall of Rome
- 590-604 Gregory the Great, pope. (Organization of temporal power of papacy. Rise of Gregorian music)
- 632 Death of Mohammed
- 768-814 Reign of Charlemagne. (Revived the empire in the west, 800)
- Renewed incursions of the northern races
- Rise of feudalism

WRITERS AND WORKS

- Aelfric (c955-c1020).** Great ecclesiastic and writer of homilies.
- Alfred the Great (849-901).** Patron of letters, causing the *Anglo-Saxon Chronicle* to be amplified, and himself translating various books from Latin into English, notably Bede's *Ecclesiastical History*.
- Anglo-Saxon Chronicle (to 1154).** An historical record kept year by year by the monks of various monasteries; includes some passages of verse, notably the *Battle of Brunanburh*, 937.
- Bede, the Venerable (673-735).** A pious and scholarly monk of Jarrow who wrote books in Latin on many subjects, especially an *Ecclesiastical History of the English People*.
- Beowulf (a popular epic, formed by the coalescence of short lays perhaps sung by the Angles and Saxons while they were still on the continent; completed in its present form with Christian coloring before the ninth century).** The most important piece of Old English literature and the oldest long poem in any modern language.
- Cadmon (late 7th century).** According to a legend told by Bede, a cowherd taught to versify the Old Testament stories by one who appeared to him in a dream. The poems traditionally assigned to him (*Genesis, Exodus, Daniel*) probably by later authors.
- Cynewulf (late 8th century).** Greatest Christian Anglo-Saxon poet, whose *Elene* is one of four long poems signed by his name in runes.
- Deor's Lament (early).** The lament of a scop (a maker of poems) who has lost the favor of his lord.
- Judith (between 850 and 925).** A vigorous poetical version of the Apocryphal story; formerly ascribed to Cynewulf.
- Riddles (8th century, mostly).** Versified conundrums, remark-

OLD ENGLISH

able for their attitude toward nature. Ascribed by some to Cynewulf.

The Fight at Finnsburgh (early). A fierce war poem describing a battle also referred to in *Beowulf*.

The Phoenix (comparatively late). A poem turning the story of the fabled bird, the phoenix, into a Christian allegory. Sometimes ascribed to Cynewulf.

The Seafarer (early). A poem describing life on the sea, with an allegorical application.

Waldere (early). A fragmentary poem showing the acquaintance of the Anglo-Saxons with a legend which also occurs in the *Nibelungenlied*.

Widsith (early). A description of the life of a wandering singer, "the far-traveling." The oldest poem in any modern language.



ANGLO-SAXON MANSION

From an old manuscript, illustrating a just chieftain. The lord and his lady are giving bread and clothing to the needy. The artist, though weak in his handling both of perspective and proportion, still shows clearly enough the different buildings, all of one story, that made up the Anglo-Saxon house. Note the hall in the center (with a sort of cupola), the chapel to the right, the bowers to the left.

ENGLISH LITERATURE

MIDDLE ENGLISH

(1066-1476)

SUMMARIES OF HISTORY, LITERATURE, LANGUAGE, AND SOCIAL CONDITIONS

History

The conquering and conquered races were gradually merged. Between kings and nobles raged never-ceasing struggles for power. On the battlefields and in Parliament were at length manifested the beginnings of the power of the people. The fourteenth and fifteenth centuries were periods of protracted warfare and of the beginnings of religious discontent.

Literature

The great themes were religion and romance. Writings were usually burdened with unwieldiness of form, but showed imaginative power. The old English alliterative measure in poetry was largely replaced by the rimes and counted syllables of the French. Respect for authority was characteristic of the time; citations from ancient or established writers were numerous, and wholly original work sometimes sought the protection of pretended classical sources. French influence was strong. During the last hundred years came a strong Italian influence.

Language

For three centuries the clergy wrote principally in Latin, the nobility in French. English, threatened with

MIDDLE ENGLISH

extinction as a medium for literature, slowly took the lead of its rivals. Middle English had fewer inflections than Old English and hence used more prepositions and auxiliaries; it also discarded many Old English words (not those in common use, however), and adopted and anglicized many French words.¹ The Midland dialect (used in London, in the universities at Cambridge and Oxford, and in the works of Chaucer and Wyclif) became the recognized literary language. Its pronunciation was nearer that of German, or in French words, of French, than is modern English.

Social Conditions

The important institutions of the Middle Ages were the church, chivalry, the guilds, and the village farm. Chivalry controlled the life of the upper classes in their relations to each other; the guilds dominated town life; the village farm determined, to a large extent, the life of the peasantry; but the church concerned itself with almost every act of every man, whether of high rank or low. As an outward sign of this importance stood innumerable religious edifices: cathedrals, churches, monasteries, and other foundations. (See Appendices II and III.) Thus the period is preëminently that of the church. It is also the most noteworthy period of the craftsmen; the individual worker had and took the opportunity, now denied him by machine production, of expressing in what he

¹ In the English language of today the abstract, learned, and sonorous elements have been in most cases borrowed; the common nouns and verbs, the pronouns, the conjunctions, the prepositions, and the pithy, idiomatic elements have usually descended from Old English.

wrought his own taste and interests. Medieval life, splendid and full of color in its pageants and processions and tournaments, was brutal in its lawlessness, and knew almost nothing of privacy or, according to modern ideas, of comfort. Perhaps, however, the happiness of the people was no less great.

Classes.—The **king** was the head of the feudal state, but was often no more powerful than some of the great **nobles**. They had large retinues and hosts of fighting men holding land in fealty to them as they held their own estates from the king. They kept their land in subjection by building massive castles (see Appendix IV). The estates were scattered about the country; each had its manor house, and one or more villages. In these **villages** lived the various classes of farmers and laborers; the freemen, the villeins, the serfs, and in some districts in the earlier centuries, the slaves. In **town** the principal classes were the merchants and the artisans, organized into their various guilds (see Appendix VII). Outside the walls of the cities lived those laborers who could not gain access to the guilds. A large part of the population was dependent upon the **church**. Important groups thus dependent were the parish priests (the *secular* clergy, responsible to their bishops); the monks and nuns living in monasteries, abbeys, and convents (the *regular* clergy, because following the *rule* of life of their various orders); and the friars, at first pledged to poverty and wandering about the country, but later gathering into establishments, which became very wealthy. All these claimed *benefit of clergy*—exemption from the jurisdiction of the civil courts, with their cruel punishments, for the more lenient judgments of the ecclesiastical courts. In 1330 this was extended to all “clerks”; and thus ability to read their “neck-verse” freed many from the severer forms of punishment who had no connection with the church. (In the reign of Elizabeth Ben Jonson escaped in this way from execution because of killing a man in a duel.)

Country Life.—**Peasants** with their poultry and cattle lived in hovels of one room with dirt floors, thatched roofs, and no chim-

MIDDLE ENGLISH

neys. The village streets were narrow and choked with filth, but much of life was spent in the open air, since conditions in-doors were even less comfortable. Each village made for itself what it required, for there was little commerce except at fairs. (Appendix VI.)

Lords journeyed from one manor house to another to supervise their estates. They took with them from house to house their chairs, beds, plate, and other furnishings because these were so scarce and valuable. Later in the period they leased their manors and lived in regal state in their castles, now made less like fortresses.

As in the Anglo-Saxon house **the hall** was the center of family life, but gradually other rooms were added making for comfort and privacy. At one end of the hall the entrance way and passage to the kitchen was closed off by handsomely carved wooden screens, above which was the minstrels' gallery; at the other end was the solar and in larger houses the chapel. The **solar** was the lord and lady's withdrawing-room and bed chamber. In the fifteenth century a **winter parlor** was added, the forerunner of the modern dining room. Walls were hung with tapestries and floors strewn with rushes, though carpets were introduced in the fourteenth century. In the fifteenth century the use of glass became more general and oriel windows added to the beauty of fine houses.

The **life of the highways** was especially varied during the middle ages. Peddlers, jugglers, acrobats, minstrels, friars, pardoners, pack trains (the usual means of freighting), people going on pilgrimages, landlords with great retinues visiting their estates—all these thronged the roads. Nearly all traveling was done on horseback; to ride in carts was almost a disgrace, perhaps because condemned men rode in them to be hanged. Beside the roads hermits begged from the travelers and robbers lay in wait to pillage them. The highways themselves were very poor, and to build a bridge or keep a road in repair was considered an act of piety. Travelers often found entertainment in the numerous monasteries.

City life.—**London**, the largest city in the kingdom, had only forty thousand inhabitants. The principal points of interest were

the Tower; St. Paul's (the old immense Gothic structure); London Bridge, with its twenty arches and a chapel over the central one; and Cheapside, the principal street. At Westminster, a mile up the river, stood the abbey, the king's palace, and the law courts. Across the river lay Southwark, already disreputable. Most of the **streets** were narrow and paved with cobblestones. Open gutters flowed every working day with all sorts of offal and garbage, for all necessary trades were carried on within the city walls; the noises and odors must have been beyond description. No sidewalks nor even posts afforded the pedestrian any protection. Huge signs extended above the doors. Within the city were many palaces of nobles, but craftsmen still lived in hovels of wattles and clay with thatched roofs of reeds.

There were many community **amusements**; besides the usual country festivals, London, as well as other cities, had scripture plays, saints' plays, and moralities, given by the church authorities and guilds.

This was the period of **methods of detecting guilt** which seem strange to the modern mind, but which often may have succeeded because of popular belief in their efficacy. The accused was made to carry a red-hot iron a certain number of paces—the ordeal by fire; if at the end of three days his hand showed no blisters, he was innocent. Or he was thrown into water, where he was proved guiltless if he sank. Or he disproved the accusation if he or his champion won in the judicial combat.

Food.—Large quantities of meat were consumed, much of it salted, as most of the cattle had to be killed each fall for lack of winter fodder. Few vegetables were eaten. Cooking was very elaborate, especially that of pastries, which were prepared in fantastic forms. Sugar was so rare as to be used as a spice, most sweetening being done with honey. Ale, mead, and cider were common drinks; wine was not much used till the twelfth century. Only two meals were customary; dinner at nine, supper at five. Tables were laid with a cloth, and set with platters of wood or pewter; the rich had gold or silver. There were knives and spoons, but few, if any, forks. People ate with their fingers, and

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one platter and one cup served two people. Bones and scraps that could not be eaten were thrown on the floor for the dogs.

Dress.—The costumes of daily life were in the thirteenth century simple and graceful in design, planned for beauty as well as use, but became more and more elaborate and grotesque until by the fifteenth century they were neither beautiful nor comfortable. Enormous head-dresses and trailing gowns for the women, dangling or stuffed sleeves, and shoes with points so long they had to be fastened up to the knees were among the styles developed. Brilliant colors and costly materials were employed. Popular taste so much demanded them that laws were passed forbidding the use of furs, for example, and other valuable stuffs by persons below a certain rank and income. Characteristic forms of medieval dress were the cotte or undertunic worn in various forms by men and women; the surcoat or overtunic, sometimes sleeveless, sometimes short, sometimes long and covering the cotte; and the capuchon, a hood, shaped in general like a long conical bag. In one side a hole was cut for the face, the large open end was drawn down over the shoulders like a cape, and the pointed end hung down the back. Prominent in men's attire during this period was the armor worn in tournaments, jousts, and battle. During Chaucer's lifetime chain armor was displaced by plate armor, so heavy that if a man fell he could not rise without assistance. This made any movement even on horseback very slow and cumbersome.

Literary Conditions.—An increasing number of people could read. Young nobles and gentry had little need of book-learning; their education consisted rather in becoming acquainted with the usages of chivalry. (See Appendix V.) But there were many facilities for education. Guilds, cathedrals, hospitals, monasteries had schools, and some endowed schools also existed independent of church institutions. Moreover bishops received young men of gentle birth into their households and provided for their education. Thus the middle ages were better provided with educational opportunities than some later periods. The principal subjects studied in the secondary schools were grammar, rhetoric, and dialectic (the "trivium"); in more advanced courses, astronomy, geometry,

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arithmetic, and music (the "quadrivium"). Methods of instruction were lifeless; much of it consisted of nothing more than the dictation of the traditional textbooks. No regard was paid to the student's special aptitudes. But because training was thus uniform scholars, instead of being specialists as today, were possessed of a common body of knowledge. Both Oxford and Cambridge were growing rapidly; about 1300 Oxford had nearly three thousand students. Scholastic philosophy was the chief subject of interest; this consisted in acute but barren speculation in an attempt to deduce truth by reasoning rather than investigation. Intercourse with the Moors and Arabs introduced the learning of the East, and there was a great though crude interest in natural science.

As laymen were reading and forming libraries, lay copyists as well as monks found employment in preparing manuscripts. Books were "published" when their authors sent them to friends of influence with the permission expressed or implied that copies could be made. Each copy of course differed more or less from the others, so that scholarship today experiences great difficulty in arriving at the correct text. Literary work received little monetary reward, so that even for so voluminous an author as Chaucer writing was an avocation rather than a means of livelihood.



A DECORATED MANUSCRIPT

(Reproduced from Garnett and Gosse's *English Literature* by courtesy of the Macmillan Company.)

From the Chaucer Ellesmere manuscript. Note the portrait of Chaucer himself, and the elaborate initial "A" and marginal decoration (in the original in red, blue, white, black, and gold). The page shows the last eleven lines of the Host's interruption of Chaucer's tale of *Sir Topas*, and the beginning of his story of *Melibeus*. The letters are in the usual medieval style (sometimes called gothic), somewhat resembling German script. The first line reads, "Of proverbes than ye han herd bifoore," the italicized letters being omitted as was not unusual.

ENGLISH LITERATURE

1066 MIDDLE ENGLISH LITERATURE 1476
[Norman Conquest] [Printing-press in England]

(For Drama in the Middle Ages see page 46)

1066 ANGLO-NORMAN AGE 1340
[Norman Conquest] [Birth of Chaucer]

Poetry didactic or romantic; prose religious or historical. Literature frequently anonymous.

Metrical romances. (French, but sometimes translated, especially toward the end of the age. Chief subjects: Siege of Troy, Alexander the Great, Charlemagne, King Arthur)

English tales in verse

c1235 *King Horn*

c1300 *Havelock the Dane*

Religious poetry

c1165 *Poema Morale*

c1268-c1338 Robert Manning of Brunne: *Handlyng Synne*

Chronicles

c1100-54 Geoffrey of Monmouth: *History of the Kings of Britain* (Latin prose)

Beginning of 13th century Layamon: *Brut* (English verse)

MIDDLE ENGLISH

1340

AGE OF CHAUCER

1400

[Birth of Chaucer]

[Death of Chaucer]

Wars. Economic and religious unrest. First great period in English literature.

Poetry

*c1340-1400 Geoffrey Chaucer: *Canterbury Tales*

c1325-1408 John Gower: *Confessio Amantis*

Piers the Plowman (formerly attributed to William Langland)

Sir Gawain and the Green Knight

The Pearl

Prose

c1324-84 John Wyclif: translation of the Bible

Mandeville's *Travels*

1400

FIFTEENTH CENTURY

1476

[Death of Chaucer]

[Caxton brought printing-press to England]

Wars. Power of the barons undermined. An unproductive literary age. Poetry much influenced by Chaucer.

Poetry

1394-1437 James I of Scotland: *The King's Book*

*Ballads. (These had already circulated among the folk.

Many took in this period their approximately final form)

Prose

c1400-71 Sir Thomas Malory: *Morte D'Arthur*

ENGLISH LITERATURE

ENGLISH HISTORY

- 1066 Norman Conquest
- 1189-99 Reign of Richard Cœur de Lion
- 1215 The Magna Charta (limiting royal power) wrested from King John
- 1265 Simon de Montfort summoned two citizens from each borough to Parliament
- 1295 King Edward I established royal precedent of summoning citizens to Parliament
- 1341 Separate meeting of House of Commons from barons and clergy
- 1337-1453 The Hundred Years' War with France (Edward III, the Black Prince, Henry V, Joan of Arc)
- 1348-9, 1361, 1369 The Black Death devastated England
- 1381 Peasants' (or Wat Tyler's) Revolt
- 1455-85 War between the royal houses of York and Lancaster (Wars of the Roses, Richard III)
- 1476 Caxton brought the printing-press to England

GENERAL HISTORY

- 10th and 11th centuries Rise of chivalry. (Undermined later by the Hundred Years' War)
- 1095-1272 The Crusades
- 13th century Papal power at its height
- 15th century Invention of printing from movable type

- 1453 Capture of Constantinople by the Turks
 1492 Discovery of America by Columbus

ART, LITERATURE, LEARNING

Art

- c1220-78 Niccola Pisano (Italian sculptor)
 c1276-1337 Giotto (Italian painter and architect)
 1377-1466 Brunelleschi (Italian architect)
 c1390-1440 Jan van Eyck (Flemish painter)
 13th century Gothic architecture at its height

Literature

- 11th century *The Song of Roland* (French epic poem)
 End of 11th to end of 13th century The Troubadours
 (lyric poets of southern France)
 c1200 *The Cid* (Spanish epic poem)
 11th to 13th centuries Scandinavian saga (prose epics)
 13th century *Nibelungen Lied* (German epic)
 14th century Manuscript of *Mabinogion* (Welsh fairy
 tales and romances; prose)
 1100-1500 Irish sagas (mixed prose and verse)
 1265-1321 Dante (Italian poet): *The Divine Comedy*
 1304-74 Petrarch (Italian sonneteer)
 1313-75 Boccaccio (Italian writer of prose tales): *De-
 cameron*

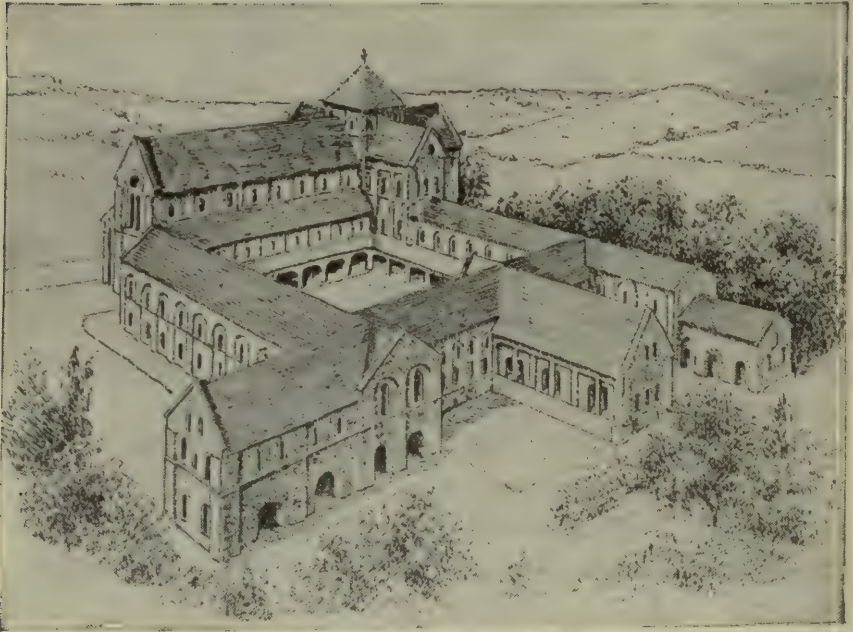
Learning

- End of 12th century Oxford recognized as one of the
 great schools of western Europe. (Early history of
 Cambridge obscure)

• ENGLISH LITERATURE

13th and 14th centuries Beginning of the Renaissance in Italy

(The Renaissance scarcely reached England, and did not come into full flower in Italy, until late in the fifteenth century, when it received a new impetus from the invention of printing, the fall of Constantinople, and the discovery of America.)



A NORMAN MONASTERY

(Reproduced from Wrong's *History of the British Nation* by permission of D. Appleton and Company.)

A conjectural restoration of Kirkstall Abbey as in 1190. Note at the left the church, and next to it the cloister leading to the other buildings. Note also the use of the round Norman arch.

GEOFFREY CHAUCER (c1340-1400)

A busy and successful man of affairs as well as a voluminous writer. Literary eminence due to his wide and intimate observation of various classes, his dramatic instinct, his supple and never-failing humor, his command of pathos (never stooping to sentimentalism), his ease and mastery in both realistic and romantic subjects, and his extraordinary narrative power. Verse skilful and melodious.

Like Shakespeare, remade rather than originated his plots. Chief sources: Ovid, Virgil, Dante, Boccaccio, and various other writers, Latin, Italian, and French. Stories usually discursive (in medieval manner) rather than highly concentrated (like modern short story).

The exact dates for most of his works unknown.

French Period (To age 33)

c1340 Born in London. Father a vintner.

1357 Received costume of a page in the household of Elizabeth, the wife of Lionel, Duke of Clarence and third son of Edward III.

1359 Taken prisoner in France.

1360 Edward III paid £16 (a large sum then) toward his ransom.

1366 Philippa Chaucer mentioned as a lady of the chamber to the queen. Presumably Chaucer's wife. Conjectured also to have been Philippa Roet, sister of John of Gaunt's third wife.

1367 Chaucer given life pension for services as valet in household of Edward III.

ENGLISH LITERATURE

Romance of the Rose (translation from the French; the translation that has come down to us is not complete, and is Chaucer's only in part).

1369 Death of John of Gaunt's first wife. *The Book of the Duchess* written in her honor.

1372-3 First diplomatic mission to Italy.

Italian Period (33 to 45)

1374 Appointed comptroller of the customs (wool).

1377 Sent on special missions to France and Flanders. (Edward III succeeded on throne by his grandson Richard II, under whom conditions were turbulent and unsettled).

1378 Second mission to Italy.

1382 Appointed comptroller of petty customs (still retaining his other customs office).

1375-85 *The House of Fame.*

The Parliament of Birds.

Translation of Boethius' *Consolation of Philosophy.*

TROILUS AND CRESSIDA.

English Period (45 to 60)

1385 Granted right to perform his duties as comptroller through a deputy. (This perhaps due to Anne, first wife of Richard II.)

1385-6 *The Legend of Good Women.*

1385-99 Living during some of these years, and possibly for all, at Greenwich (on the road to Canterbury).

1386 Became a member of Parliament. Then dismissed

MIDDLE ENGLISH

from offices, perhaps through Thomas, Duke of Gloucester, who was hostile to John of Gaunt. Poverty, with fitful periods of good fortune, till 1399.

1387 Death of his wife.

1386 or 1387 CANTERBURY TALES begun; left unfinished at his death. (Earlier forms of some of the stories belong to the previous period.)

1399 Increase of pension with accession of Henry IV, son of John of Gaunt. Leased house in Westminster.

1400 Death. Buried in Westminster Abbey.

Standard edition by W. W. Skeat, 6 vols., 1894.

One-volume edition: Globe, Oxford, Cambridge (forthcoming), Astor.

Chaucer modernized by Tatlock and MacKaye.

Life by A. W. Ward (English Men of Letters).

Essay by Lowell.

Other aids to study: Publications of the Chaucer Society;

Chaucer, A Bibliographical Manual by E. P. Hammond, 1909;

Studies in Chaucer by T. R. Lounsbury, 3 vols., 1892; *The*

Poetry of Chaucer by R. K. Root, 1906; *Chaucer and His*

Poetry by G. L. Kittredge, 1915.



SETTING FOR A MEDIEVAL STATIONARY PLAY

(After a manuscript decoration showing the stage for a passion-play at Valenciennes, 1547. Reproduced by permission from the *Century*.)

Among the more prominent of the scenes indicated are Heaven at the left, then the Temple, the Palace, the sea of Galilee, Hell Mouth, and Hell.

ENGLISH LITERATURE

OTHER WRITERS AND WORKS

Sir Gawain and the Green Knight (14th century). The most beautiful of the English metrical romances concerning Arthur and his knights.

Geoffrey of Monmouth (c1100-54). A Welshman who in his *History of the Kings of Britain*, written in Latin, told numerous stories concerning King Arthur.

Gower, John (c1325-1408). Called "moral Gower" by Chaucer. Author of three long poems, one in French, one in Latin, and one, *Confessio Amantis*, a collection of stories, in English.

Havelock the Dane (c1300). An English metrical romance, probably with some historic basis from Anglo-Danish times; in a form for spoken delivery by the gleeman.

James I of Scotland (1394-1437). *The King's Book*, an allegory of his own courtship, written in a seven-line stanza, called from its use in this book, the "rime royal."

King Horn (c1235). An English metrical romance of adventure, less rude and popular in tone than *Havelock*, and in a form suggesting its musical delivery.

Layamon (beginning of 13th century). The *Brut*, a poem narrating the noble deeds of the English, beginning with Æneas's flight from Troy, and including (in part from the French of Wace, who had translated Geoffrey of Monmouth) stories of King Arthur and the Round Table.

Lydgate, John (1370?-1446?). A monk who imitated Chaucer in long-winded poems of rough versification. *The Story of Thebes*.

Malory, Sir Thomas (c1400-71). *Morte D'Arthur*, the story of King Arthur and his knights retold from Geoffrey of Monmouth and the French romances into attractive English prose.

"Mandeville, Sir John." A fictitious English traveler reputed to have journeyed for forty years in Asia and Africa and to have told of his adventures in his *Voyage and Travels* (c1356). Really this book is a translation from the French of Jean de Bourgoigne, who had compiled it from various sources.

Manning, of Brunne, Robert (c1268–c1338). *Handlyng Synne*, a comment in short couplets on the seven deadly sins, the seven sacraments, and other religious matters, all illustrated by many excellently told stories.

Occleve, Thomas (1370?–1450?). According to his own statement, a personal acquaintance of Chaucer's; loved and honored him, and imitated him in halting poems. *Governail of Princes*.

The Pearl (14th century). A tenderly beautiful allegorical poem turning upon the sorrow of a father for his dead two-year-old daughter. Ascribed by some to the same author as *Sir Gawain*.

Piers the Plowman (1362–99). An allegorical poem formerly ascribed to William Langland, but now believed by many scholars to be the work of several writers. It is remarkable for its democratic spirit, its satire, and its profound religious feeling.

Poema Morale (c1165). A sermon-poem presenting many striking lines.

Wyclif, John (c1324–84). Sometimes called the father of English prose because of the translation of the Bible inspired and in part carried out by him.

A MAKER OF MANU- SCRIPTS

(Reproduced from Garnett and Gosse's *English Literature* by courtesy of the Macmillan Company.)

From an old manuscript. Note the scholar's costume; his desk, utensils, and methods of work; his traveling chest; and the other furniture of the room.



MODERN ENGLISH

(1476-1914)

PERIOD OF THE RENAISSANCE

(1476-1660)

SUMMARIES OF HISTORY, LITERATURE, LANGUAGE,
AND SOCIAL CONDITIONS

History

From the end of the Wars of the Roses (1485) to the death of Elizabeth (1603) the Tudor family held the throne of England. It was succeeded by the Stuarts, whose reign was suspended, toward the end of the period, by the Civil War and the establishment of the Commonwealth. In general, the **royal power was great**; political liberty was less than in the latter part of the Middle Ages. Nevertheless, as a result of peace and of various new forces, the period became **one of the great expansive periods in English history**. The introduction of printing made books increasingly available, and knowledge of the literature of Greece and Rome inspired hopes for **new intellectual achievements**; the discovery of America, following the collapse of England's effort to gain continental power, offered limitless fields for **adventure and the pursuit of wealth**; the separation of England from the Roman Catholic church opened the way to **fresh speculations**

THE RENAISSANCE—INTRODUCTION

in religion; and the disintegration of feudalism and of the medieval trade guilds gave rise to a **new social order**. As yet the masses were illiterate; education, though increasing, was confined to the upper classes. **Schools and colleges** were founded; **Tudor architecture** was created.

Literature

A period of enthusiasm. Its great contributions to literature: lyrics, the King James version of the Bible, and especially the poetic drama.

The ideal in life: to live spontaneously, individually, completely — doing everything, being everything, and, if a scholar, knowing everything.

The ideal in literature: spontaneity, intensity, unrestraint; flashes of genius rather than careful finish, though among the lyric poets, especially toward the end of the period, great interest in ingenious forms of verse.

The earlier writings of the period were experimental and imitative, but in the years 1590–1611 English literature reached its supreme achievement. From 1611 to 1660 came a failing enthusiasm, an unsuccessful imitation of the great works of the preceding age, and a casting about for new ideals and methods.

Subject matter: religion and church government, English history, and the passions of men.

Language

After several attempts on the part of literary men to improve English by imitation of Latin, the native language was shown to be suitable for literature by the writings of the great Elizabethans. Nearly all English in-

flections had disappeared, but one new pronoun *its*, and the possessive form of the noun, became established. With renewed interest in the classics many words from Latin were added to the vocabulary. The invention of printing and the continued popularity of Shakespeare and the King James version of the Bible have checked the natural tendency toward change, so that the English of this period, though differing greatly in pronunciation from that of to-day, looks like it in most respects.

Social Conditions

Men found themselves in a new world. Medieval institutions were losing their power, and life throughout most of the period was vigorous and hopeful. Strong passions were entertained and violently expressed. There was an extraordinary mingling of ostentation and elegance, coarseness and courtliness, brutality and refinement, both in speech and manners. The people were noisy and turbulent. They endured, perhaps enjoyed, seeing the cruelest of punishments inflicted,—slitting of nostrils, beating on the bare back, cutting off of hands and ears, branding, beheading, burning at the stake. Yet music was never so widely practiced nor poetry so generally written. Naturally this contrast appears in the literature of the period, especially the drama.

Classes.—Outwardly differing more than today in costume and habits of life, the various classes of society mingled more in amusements and business. Feudalism was giving place to the modern social order, in which money is more important than birth. The old **nobility**, impoverished and ruined by the long-continued wars, was succeeded by a new aristocracy enriched by the possessions of

THE RENAISSANCE — INTRODUCTION

the dissolved monasteries and by the new commerce. The king was supreme and the court the center of social and political life to which ambitious men turned for preferment. Many men of gentle birth joined the households of great lords, thus forming almost a distinct profession.

Other gentlemen went into trade; many **merchants** were men of power and wealth. The **small landowners** were very prosperous. Decreased fertility of the soil and the high prices for wool which prevailed until about 1600 caused many farms to be turned from cultivation to sheep pastures and set many laborers adrift.

Other causes of **unsettled labor conditions** were the dissolution of the monasteries; the great increase in prices due to heavy taxation and debasement of the coinage, without increase in wages; the general displacement of industry because of the restrictive policy of the guilds which prevented artisans from settling in the older towns (see Appendix VII); and the shifting of commercial importance from the eastern and southern coast towns to those on the west coast, due to the new explorations and discoveries. Some of the wandering laborers settled in wayside cottages and carried on various trades; some became beggars and criminals who infested the highways and the streets of the cities; a large number settled into hopeless pauperism. Industry came to be dominated by competition rather than fixed custom as in medieval days. But the **village life** for all these changes still remained vigorous with its old sports and festivals.

Roads.—Carts were increasingly used for freighting, coaches became general, and the condition of the roads was somewhat improved, but all except the more important highways were impassable. These were thronged with travelers, especially toward London. People rode "post" (hiring relays of horses provided for the government couriers). English inns were famous, but the innkeepers were suspected of being in friendly agreement with the numerous highwaymen.

London.—The city walls could no longer contain its **hundred thousand inhabitants**; houses were being erected outside in populous suburbs, and noblemen's palaces lined the north bank of

ENGLISH LITERATURE

the Thames. The river formed the great highway of the city from east to west, for the **streets** were narrow—few were more than ten or twelve feet wide,—and wretchedly dirty—still, as in medieval days, they were the sewers of the city. The increasing number of coaches made passage even more difficult. **London Bridge** was entirely built up with shops and houses on either side. The nave of St. Paul's was the favorite morning meeting-place where gallants displayed their new clothes, serving men sought new positions, and lawyers consulted their clients. Merchants gathered at the Royal Exchange. Favorite **amusements** were bowling, dicing, and especially "carding"; taverns were popular resorts as were also the bear-baiting houses and the theaters. (See Appendix X.) The court had its own dramatic entertainments, not only in pageants and masques, but also in the special performances of professional companies. Almost to be counted as amusements also were visits to Bedlam to see the antics of the insane, and to Tyburn to witness the public infliction of legal punishment.

Houses.—The usual Elizabethan **cottage** consisted of two stories, the upper projecting. The front was of rough-cast and timber, a penthouse (a tiled sloping ledge) protected the door, and before craftsmen's and merchants' houses stood stalls with counters for the display of goods. Men commented on the great increase in luxury during the reign of Elizabeth, pointing to the numerous chimneys, the commonness of plate, and the more comfortable beds. Walls were hung with arras, or painted cloths; the floors were strewn with rushes (often, however, not removed for years, causing unspeakable sanitary conditions). Most houses even in the city had gardens. Merchants as a rule lived above their places of business, and apprentices lived with their masters.

Noblemen's houses came to have a great diversity of rooms, and since defense was no longer necessary, large outside windows. Furniture was massive and abundant, fireplaces were highly carved, and ceilings consisted of richly decorated plaster or fine timber.

Food.—Tremendous quantities of food were consumed, especially of meat. Most modern vegetables were known. Virginia (Irish) potatoes were introduced in 1580 but not generally used. An as-

THE RENAISSANCE—INTRODUCTION

tonishly small amount of bread was consumed and an astonishingly large amount of spice. Elaborate pastries, some of them even gilded, were features of formal banquets. Tobacco was introduced in 1565, and within fifteen years "tobacco drinking," as smoking was called, had become common. The usual dinner hour was eleven, after which little business was transacted. Forks came into general use in the first part of the seventeenth century. Before that time guests held their meat with the left hand and cut it with the right; the passing of the ewer before and after meals was therefore not only a ceremonious but a necessary matter.

Dress.—Through most of this period dress was very elaborate. Characteristic details in the reign of Elizabeth were huge ruffs and long-pointed doublets worn by both sexes, and tight hose or enormous breeches worn by men, and still more enormous skirts worn by women. Satirists made fun of the fondness for foreign styles. One borrowing from Italy that has remained is the use of fans. Men cut their beards fantastically. Married women concealed their hair under hoods or kerchiefs; unmarried women wore no head-covering indoors, but head-dresses were large and elaborate. The smock, a blouse or shirt worn by the peasant, and perhaps the most distinctively English costume, was a picturesque garment which remained in use almost till the present day. With the accession of Charles I costumes became simpler and more elegant. The Puritans in general frowned upon any style that prevailed; usually they wore their hair short, and dressed in black suits, knee breeches, and very simple collars. During the Puritan supremacy gay clothes were so little approved that in London a man with a feather in his cap was pelted with stones. Nightgowns began to be worn in the middle of the sixteenth century, but only by royalty. The nightgown mentioned in Shakespeare's plays was rather a dressing-gown.

Literary Conditions.—The invention of printing increased immeasurably the possibility of a trade in books and of a profession of authorship. But the reading public was as yet too small and too little established to afford authors adequate support. Only playwrights could earn a livelihood, and even it was precarious if

unsupported by other income. The principal reward of authors came from patrons to whom they dedicated their books.

Printing was strictly supervised by the government and was practically confined to London. Milton's plea for the freedom of the press (*Areopagitica*), though resulting in a less rigid administration of the censorship, led to no change in the law. As writers and readers were in general known to each other, much literature of the time is marked by personal references. Books were commonly entered in the Stationers' Register to protect the printer's rights, but there was no protection for authors. Indeed the idea of property in literary productions was as yet undeveloped, authors made use freely of the ideas and plots of others, and such borrowings were considered praiseworthy rather than condemned. Books were sold by booksellers, the most important of whom had their shops in St. Paul's Churchyard.

Education for the upper classes was never more intensive both for mind and body. Young men could ride, shoot, fence, box, wrestle, sing, play the viol, dance, and write verses. Often they completed their education by travel on the continent, especially in Italy, though this was deplored by moralists. Young women—some of them at least—read several languages, did embroidery, and were skilled in household arts. Others, even of good families, knew only what a lady's maid could teach them. Education suffered through the closing of many of the older schools by royal confiscation. A few of these were re-endowed and some new ones founded by individual benefactions. Great interest was shown in the literature of the classics, and Greek was introduced into the curriculum after much opposition; this is the period of the new learning.

But there were many superstitions. Alchemy, astrology, and witchcraft were believed in even by many educated men. Nevertheless in this period Bacon advocated experiment rather than reasoning as the method of advancing knowledge, Napier discovered logarithms, and Harvey the circulation of the blood.

AGE OF EXPERIMENT

LITERATURE OF THE PERIOD OF THE RENAISSANCE

1476

[Printing-press in England]

1660

[Restoration of the Stuarts]

1476

AGE OF EXPERIMENT

1579

[Printing-press in England]

[Publication of *The Shepherd's Calendar*]

Early in this age Scotland, with the poets Henryson, Dunbar, and Douglas, held the literary leadership. Soon after the beginning of the sixteenth century, England forged ahead once more. Greek, Latin, and Italian influence great. As yet, however, animation in literature not resulting in great achievement.

Poetry

c1503-42 Sir Thomas Wyatt: sonnets (rough Italian type)

c1517-47 The Earl of Surrey: sonnets (English type), blank verse

1557 *Tottel's Miscellany* (a collection of songs and sonnets)

Prose

1478-1535 Sir Thomas More: *Utopia*

c1490-1536 William Tyndale: translation of the New Testament and the Pentateuch

ENGLISH LITERATURE

DRAMA TO 1579

The first signs of reviving dramatic activity in western Europe after the submergence of classical drama (c500), occurred in the folk ceremonials (of which traces remain in certain children's games), and in the antiphonal anthems interpolated in Roman Catholic services. The earliest dramatic form of these anthems was

c900 *Quem queritis* (the dialogue at the tomb of the risen Christ between the disciples and the angel).

These anthems were expanded into short plays in Latin, first given as part of the service, and later by themselves.

1100-1200 Because of the crowds that came to see them, these plays were given outside the churches, becoming increasingly national, secular, professional, and amusing rather than didactic.

1300-1420 Composition of the *great scripture cycles*.

These presented in a series of plays the biblical plan of salvation, with many realistic touches from English life. Notable scenes in the so-called *Townley* or *Wakefield Plays*, especially *The Second Shepherd's Play*, are assigned to a single anonymous author of great ability as a writer of comedy.

c1350 Earliest probable reference to a *morality* (a dramatized allegory) in England.

c1497-c1580 John Heywood, first English writer of plays intended simply for amusement. *The Four P's*.

1552-4 *Ralph Roister Doister* (by Nicholar Udall), first "regular"¹ English comedy.

1562 *Gorboduc* (by Sackville and Norton), first "regular" English tragedy.

1576 First theater in London (The Theater) provided drama with a permanent center of activity.

¹ "Regular," because written in conformity to the "rules" of drama. See page 325.



A MEDIEVAL PAGEANT-WAGON

(Reproduced by permission from the *Illustrated London News*.)

An imaginative sketch. Note the medieval houses, the pageant-wagon drawn by horses and accompanied by members of the guild responsible for the play; the crowd of spectators who had gathered at this previously announced place of performance. The play is that of *Abraham and Isaac*, at the moment when the angel checked the sacrifice. Note also the costumes of the spectators, especially the head-dresses of the ladies, and the capuchon or hood worn by the men, best shown on the boy in the lower left-hand corner.

ENGLISH LITERATURE

ENGLISH HISTORY

- 1485 Death of Richard III; end of the Wars of the Roses
- 1509-47 Reign of Henry VIII
- 1534 Papal authority in England abolished
- 1536-9 Dissolution of the monasteries
- 1553-8 Reign of "Bloody Mary"; attempt to restore Catholicism
- 1558 Crowning of Elizabeth

GENERAL HISTORY

- 1517 Luther's ninety-five theses; beginning of Protestantism
- 1509-64 John Calvin (French Protestant at Geneva)
- 1469-1527 Machiavelli (Italian politician)
- 1519-21 Conquest of Mexico by Cortez

ART, LITERATURE, LEARNING

Italian painters

- c1457-1504 Filippo Lippi
- 1486-1531 Andrea del Sarto
- 1452-1519 Leonardo da Vinci
- 1477-1576 Titian
- 1475-1563 Michael Angelo (also sculptor and architect)
- 1483-1520 Raphael

AGE OF EXPERIMENT

1494-1534 Correggio

1518-94 Tintoretto

German painters

1471-1528 Dürer (also engraver)

c1497-1543 Holbein (for a time court painter for Henry VIII)

Literature

c1490-1533 Rabelais (French humorist): *Gargantua*

1474-1533 Ariosto (Italian poet): *Orlando Furioso*

c1524-80 Camoens (Portuguese poet): *The Lusiad*

Learning

1491 Greek first taught in England

1448-92 Lorenzo de Medici (Florentine patron of art, literature, and learning)

c1466-1536 Erasmus (Dutch scholar; for some years in England)

1473-1543 Copernicus (Polish astronomer)



A MEDIEVAL TOURNAMENT

Reproduced in Strut's *Sports and Pastimes* from a thirteenth century manuscript. Note the king at arms in the center with both banners, the minstrels at the sides, and the competitors, as yet unarmed. Strut conjectures they are disavowing the use of magic.

WRITERS AND WORKS

- Ascham, Roger (1515-68).** A follower of the New Learning, tutor of Elizabeth, and pioneer in the writing of literary English prose. *The Schoolmaster*.
- Caxton, William (c1422-91).** Introduced printing into England, and also translated and compiled several books for printing.
- Douglas, Gavin (c1475-1522).** Scotch bishop and poet; best known for his translation of Virgil's *Æneid*, "the first version of a great poet in any English dialect."
- Dunbar, William (1460-1520).** Most prominent poet in the Scotch dialect before Burns. *The Dance of the Seven Deadly Sins*.
- English Book of Common Prayer (1549-52).** Prepared by Cranmer. *The Psalter*, Coverdale's translation, famous for the music of its phrases. The prayers remarkable for their beauty and dignity of expression.
- Henryson, Robert (c1425-c1500).** Scotch poet. *Robin and Makyn*, a graceful pastoral, and *Fables*, a vivacious and sympathetic presentation of beasts and men.
- More, Sir Thomas (1478-1535).** His *Utopia* (written in Latin and not translated into English till 1551, long after his death) one of the most famous descriptions of an ideal state.
- Paston letters (1422-1505).** Letters exchanged by the members of a country family. Interesting in themselves and valuable for the picture they give of the life of the times.
- Skelton, John (c1460-1529?).** Clergyman who in *The Book of Colin Clout* wrote a vigorous satire on the vices of the clergy, and in *Why Come Ye not to Court* a scathing invective against Wolsey. Used, as he himself said, a rime "ragged, tattered, and jagged," a riming trimeter.
- Surrey, Henry Howard, Earl of (c1517-47).** Wrote sonnets of the English type and translated books II and IV of the *Æneid*

AGE OF EXPERIMENT

into blank verse, the first use of this form of verse in English. **Tottel's Miscellany** (1557). A collection of poems mainly by Wyatt and Surrey. The first publication of the new poetry produced under Italian influence.

Tyndale, William (c1490-1536). The one man more than any other to whose translation of the Bible is due the high quality of the *Authorized Version*. A famous saying of his is his remark to a theologian: "If God spare me life, ere many years I will cause the boy that driveth the plow to know more of the Scriptures than you do."

Wyatt, Sir Thomas (c1503-42). Through imitation of the Italian sonneteers, introduced into English the Petrarchan sonnet form.

EARLY PRINTERS

(Reproduced from Garnett and Gosse's *English Literature* by courtesy of the Macmillan Company.)

From an old woodcut. Note the men setting type in the rear, the man to the left taking off the printed sheet, and the man to the right inking the type with an ink ball. This ink ball sometimes drew out the type, and as the printers did not replace them till several were out, often caused mistakes to be made. The press is at the right.



ENGLISH LITERATURE

1579

AGE OF SHAKESPEARE

1616

[Publication of *The Shepherd's Calendar*]

[Death of Shakespeare]

National pride and achievement. Spontaneous, buoyant, many-sided energy. The publication in 1579 of *Euphues* and *The Shepherd's Calendar* marked the attainment of new levels in prose and poetry; and the arrival in London, at about the same time, of a group of brilliant young playwrights augured notable achievements in drama. 1590-1611 the supreme years. Latin, Italian, and French influence strong.

Drama

Rise of prose comedy

Perfection of poetic drama and the masque

Dramatic blank verse perfected

Actors: Edward Alleyn (1566-1626), Richard Burbage (c1567-1619)

*1564-1616 William Shakespeare: *Hamlet*

Predecessors of Shakespeare

c1554-1606 John Lyly: *Endymion*

c1560-92 Robert Greene: *Friar Bacon and Friar Bungay*

1558-94 Thomas Kyd: *The Spanish Tragedy*

*1564-93 Christopher Marlowe: *Tamburlaine*

Contemporaries or successors of Shakespeare

*c1573-1637 Ben Jonson: *Every Man in His Humor*

1584-1616 Francis Beaumont } *The Maid's Tragedy*
1579-1625 John Fletcher }

AGE OF SHAKESPEARE

- c1575-c1648 Thomas Heywood: *The Woman Killed with Kindness*
c1570-c1641 Thomas Dekker: *The Shoemakers' Holiday*
c1580-c1625 John Webster: *The Duchess of Malfi*
c1570-1627 Thomas Middleton: *The Changeling*

Poetry

Varied and exquisite lyrics, sonnets, and sonnet-cycles
Long narrative poems
Spenserian stanza invented

- *c1552-99 Edmund Spenser: *The Shepherd's Calendar*,
The Fairy Queen
*c1564-1616 William Shakespeare: songs, sonnets, and
narrative poems
1554-86 Sir Philip Sidney: sonnets
c1559-1634 George Chapman: translation of Homer
c1575-1620 Thomas Campion: songs

Prose

Many prose romances, pamphlets, chronicles, translations
First English essays
Rise of English criticism under the influence of the Italian
classicists (Sidney's *The Defence of Poesy*, Jonson's *Timber*,
prologues, etc.)

- *1561-1626 Francis Bacon: *Essays*
c1554-1606 John Lyly: *Euphues*
1554-86 Sir Philip Sidney: *Arcadia*
c1560-92 Robert Greene: *A Groat's Worth of Wit*
1567-1600 Thomas Nash: *Jack Wilton*
1552?-1616 Richard Hakluyt: *Voyages*
c1554-1600 Richard Hooker: *Ecclesiastical Polity*

ENGLISH LITERATURE

Historical works and translations

1578 Holinshed's *Chronicle*

1579 North's translation of Plutarch's *Lives*

1603 Florio's translation of Montaigne's *Essays*

c1552-1618 Sir Walter Raleigh: *History of the World*

*1611 The Authorized or King James Version of the Bible



AN ELIZABETHAN STAGE

(Reproduced by permission from the *Century*.)

From a modern restoration. Note the unroofed, unfloored, unseated yard; the surrounding galleries; the three-fold stage: the front stage, open on three sides (it should be surrounded by a railing); the rear stage, with curtains (perhaps the floor was slightly elevated); the upper stage, also with curtains. Note the two doors one on each side leading to the front stage; a third door should be shown in the rear wall. Note the opening in the "heavens" leading to the "huts" above the stage, and the trapdoor in the floor of the rear stage. The flag shows that a performance is to take place; the actors are rehearsing; and a few of the audience have already come in.

AGE OF SHAKESPEARE

ENGLISH HISTORY

- 1558-1603 Reign of Elizabeth
- 1588 Defeat of the Spanish Armada
- 1600 Chartering of the East India Company
- 1603 England and Scotland united under one crown
(Parliaments not united until 1707)
- 1603-25 Reign of James I

GENERAL HISTORY

- 1566-1609 Revolt of the Low Countries (under William the Silent) against Spain
- 1572 Massacre of St. Bartholomew's Day (attempt to exterminate French Protestants)
- 1607 English settlement at Jamestown, Virginia

ART AND LITERATURE

- 1514-94 Palestrina (Italian composer)
- 1533-92 Montaigne (French essayist)
- 1544-95 Tasso (Italian poet) : *Jerusalem Delivered*
- 1547-1616 Cervantes (Spanish humorist) : *Don Quixote*

FRANCIS BACON (1561-1626)

Infamous as a man, perhaps unjustly, because of his venality, his prosecution of Essex, who had been his friend, and his exertions in aid of James I against the Commons. In his defence may be pleaded the customs of his time, the fact that Essex had disregarded his counsel, and his resistance on behalf of the Commons against Queen Elizabeth and Burleigh which clouded his own fortunes. Famous as a philosopher because of his devotion to science, and his advocacy of experiment and inductive as opposed to deductive reasoning; and as a writer for his terse wisdom and his suggestive, closely-knit style. His *Essays*, brief as they are, treat not one aspect of the subject, but the whole in condensed form. "In the very dust of his writings there is gold." Though disdainful of English as a language in comparison with Latin, one of its great masters.

Education and Beginnings (To age 32)

1561 Born in London. Father Sir Nicholas Bacon, keeper of the great seal; mother sister-in-law of Lord Burleigh.

1573-5 At Trinity College, Cambridge.

1576-9 In France with the English ambassador.

1579 Death of his father, leaving him to make his own career. Returned to England; lived at Gray's Inn.

1585 Entered Parliament.

1591 In a letter to Burleigh said he had taken all knowledge to be his province. Friend: Earl of Essex.

1593 Angered Burleigh and the Queen by parliamentary opposition.

Grudged Preferment (32 to 51)

- 1597 *ESSAYS* (ten in number; later volumes 1612, '25 raised number to fifty-eight). Though assisted by Essex, unsuccessful in rivalry with Edmund Coke, a great lawyer, for preferment and the hand of a rich widow.
- 1601 Public prosecutor of Essex after his unsuccessful rebellion.
- 1603 Knighted by James I.
- 1605 *The Advancement of Learning*; planned as the introduction to *Instauratio Magna*.
- 1606 Married the daughter of an alderman.
- 1608 Wrote *Commentarius Solutus* ("A Book of loose Notes"—not intended for publication: self-revealing).
- 1612 Death of Salisbury (Burleigh's son), long Bacon's opponent.

In Favor (51 to 60)

- 1613 Secured first victory over Coke by securing Coke's promotion to unremunerative office. Became attorney general and tool of Duke of Buckingham (the King's favorite).
- 1618 Made Lord Chancellor and Baron Verulam.
- 1620 *NOVUM ORGANUM* (argument for experiment and reason rather than scholastic logic in search for truth).
- 1621 Made Viscount St. Albans.

Disgraced (60 to 65)

- 1621 Accused by the Commons under leadership of Coke of having received bribes, he abjectly submitted; sentenced to a heavy punishment; most of this was remitted but he was never allowed to return to Parliament.

1622 *History of Henry VII.*

1623 *De Augmentis Scientiarum* (Latin translation of *The Advancement of Learning*, planned as introduction to *Instauratio Magna*, or *Great Renewal of the Sciences*, in six parts, of which *Novum Organum* was second).

1624 Wrote *The New Atlantis* (description of a Utopia).

1626 Died from testing on a chicken preservative value of snow. Buried in church of St. Michael, St. Albans.

Standard edition by Ellis, Spedding, and Heath, 7 vols., 1870.

One-volume edition of philosophical works (by J. M. Robertson).

Essays in Everyman series, etc. •

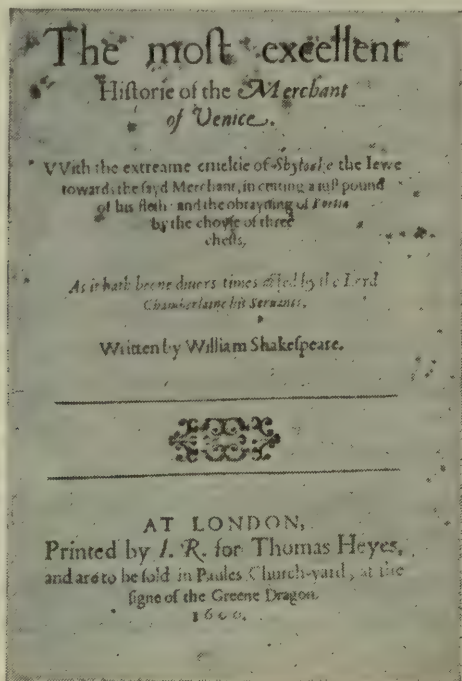
Authoritative life by J. Spedding, 1861, 1878.

One-volume life by R. W. Church (*English Men of Letters*); by J. Nichols.

Brilliant but not wholly trustworthy essay by Macaulay.

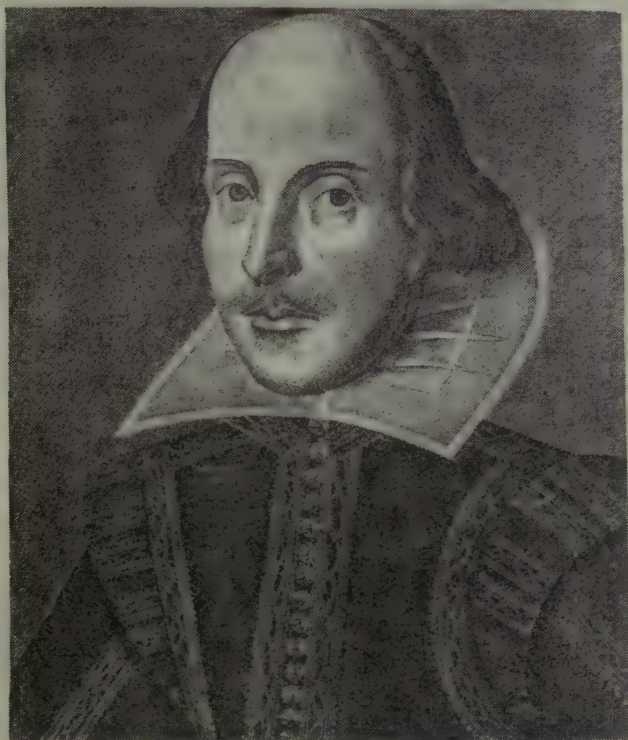
SHAKESPEAREAN QUARTO AND FOLIO

Proportionately reduced reproductions of the title-pages of a typical quarto (here) and the first folio (opposite page), to show the relative sizes of the volumes. A quarto was an edition of a single play, published (in most instances) in Shakespeare's lifetime. The folio was a practically complete edition of all the plays, published seven years after the dramatist's death.



MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



Master Dr. Richard Brome's portrait.

L O N D O N
Printed by Isaac Iaggard, and Ed. Blount. 1623.

WILLIAM SHAKESPEARE (1564-1616)

(Because of the outstanding importance of Shakespeare and the large part inference and tradition have in his biography, two outlines are given. The outline which begins on this page shows the more important facts and generally accepted inferences which the student should know; that which begins on the opposite page furnishes further information and indicates the varying bases of knowledge. In the lists of plays, those starred were issued singly in small pamphlets sold for 6d.—the quartos—before 1623, when the first folio appeared, a volume of 908 pages, approximately 13 x 8 inches in size, which sold for one pound. This volume contained all the plays usually ascribed to Shakespeare except *Pericles* and *The Two Noble Kinsmen*.)

Youth at Stratford (To age 26)

1564 Born at Stratford on Avon, Warwickshire. Father a general merchant.

1571-77 Probably at Stratford Grammar School and becoming familiar with the country sports of his day: hunting, fishing, hawking, etc.

1582 A hurried marriage (November-December) to Anne Hathaway, eight years his senior.

c1585 Went to London where he became associated with the company later known as the Lord Chamberlain's men, who played usually at the Theater and whose principal actor was Richard Burbage.

WILLIAM SHAKESPEARE (1564-1616)

Facts, attested by contemporary documents, printed thus.

Inferences printed thus.

Tradition and unattested statements printed thus.

Youth at Stratford (To age 26)

1564 Born April 23 (old style); baptized April 26. Father, John Shakespeare — butcher, glover, etc.— alderman and in 1568 mayor of the town, at first in easy, later in straitened circumstances.

1571-77 Plays (later) show knowledge of sports (acquired during youth at Stratford), of Latin (acquired in Stratford Grammar School), and of French and perhaps Italian (acquired later).

1582 Nov. 28. Bond to allow marriage to Anne Hathaway without usual reading of banns.

1583 A daughter, Susanna, born in May.

1585 Twins, Hamnet and Judith, born.

According to traditions of differing value, Shakespeare, though bound apprentice to a butcher, fled from Stratford to avoid punishment for deer-stealing from Sir Thomas Lucy, became a country school teacher, and finally went to London, where he organized the boys who held the horses of playgoers, and became the call boy of the theater.

Imitations, Adaptations, Experiments (26 to 30)

1590-94 Comedies: *Love's Labor's Lost*,* *The Comedy of Errors* (imitation and adaptation of Plautus), *The Two Gentlemen of Verona*.

Histories: *Henry VI*, parts I, II,* III* (adaptations); RICHARD III*; *King John*.

Tragedy: *Titus Andronicus*.*

Majority of the sonnets composed, according to certain scholars, e.g., Lee, who identify the "friend" with Southampton.

Strongly influenced by Marlowe, Lyly, and Kyd.

1593 Published *Venus and Adonis*, dedicated to the Earl of Southampton.

1594 Published *The Rape of Lucrece*. These two poems established his reputation as "honey-tongued."

Mainly Comedies and Histories (30 to 37)

1595-1601 Comedies: A MIDSUMMER NIGHT'S DREAM,* THE MERCHANT OF VENICE,* *The Taming of the Shrew* (adaptation), *The Merry Wives of Windsor*,* MUCH ADO ABOUT NOTHING,* AS YOU LIKE IT, TWELFTH NIGHT.

Histories: *Richard II**; HENRY IV, parts I,* II*; HENRY V.*

Tragedies: ROMEO AND JULIET,* JULIUS CÆSAR.

Majority of the sonnets composed, according to certain scholars, e.g., Tyler, who identify the "friend" with Pembroke.

1597 Bought New Place at Stratford, which implies a

AGE OF SHAKESPEARE

Imitations, Adaptations, Experiments (26 to 30)

1592 Alluded to by Robert Greene in a slurring way as an adapter of other men's plays and as an actor; followed by an apology by Chettle, Greene's editor, commending Shakespeare's character, acting, and literary style.

1593 Plague raged in London; theatrical companies forced to travel in the provinces.

1594 Acted at court before Queen Elizabeth.

Titus Andronicus, first of his plays to be published.

Mainly Comedies and Histories (30 to 37)

1596 Death of his son Hamnet; probable first return to Stratford.

John Shakespeare, acting for William, applied for a coat of arms.

Changed his London residence from Bishopsgate to Southwark.

ENGLISH LITERATURE

considerable financial prosperity. Later years show continued investments in Stratford and London.

- 1598 Frances Meres' praise of Shakespeare as "most excellent" in both comedy and tragedy; mentions his sonnets and names twelve of his plays.

Quartos of *Richard II* and *Love's Labor's Lost*; first of his plays to be published bearing his name on the title page.

- 1599 The Lord Chamberlain's company occupied the Globe theater, in which Shakespeare became a shareholder.

Shakespeare's growing reputation shown by publishers' placing his name on the works of other authors to sell them better; example, *The Passionate Pilgrim*, a collection of poems (among them two of Shakespeare's sonnets, and three passages from *Love's Labor's Lost*).

Mainly Tragedies (37 to 45)

- 1601-9 Comedies: *Troilus and Cressida*,* *All's Well that Ends Well*,* *Measure for Measure*, *Pericles** (with Wilkins?).

Tragedies: HAMLET,* OTHELLO,* KING LEAR,* MACBETH, *Timon of Athens* (with a collaborator?), ANTONY AND CLEOPATRA, *Coriolanus*.

- 1603 The Lord Chamberlain's company became the King's men.

- 1609 The SONNETS published.

AGE OF SHAKESPEARE

1598 Secured the production of Jonson's *Every Man in His Humor* and acted in it.

Appeal to him by citizens of Stratford for financial aid, shows his growing financial importance.

Lived with the Montjoys, Huguenots and wigmakers, in Silver Street, Cheapside (till 1604).

1599 The coat of arms granted.

1600 Brought suit for £7; later years show several suits for even smaller sums.

1601 John Shakespeare died.

The Lord Chamberlain's company in trouble for playing *Richard II* in connection with Essex's rebellion.

Mainly Tragedies (37 to 45)

1602 End of "the war of the theaters"; Shakespeare's participation against Jonson perhaps in *Troilus and Cressida*.

1603 A severe outbreak of the plague forced the theatrical companies to leave London.

1604 Shakespeare named first among nine actors who walked in procession at James I's entry into London; last indication of him as an actor.

1606 Beaumont's allusion to the "wit combats" at the Mermaid; Fuller says between Jonson and Shakespeare.

1607 Susanna Shakespeare married to John Hall.

1608 Death of Shakespeare's mother.

Mainly Comedies (45 to 56)

1610-13 Comedies: CYMBELINE, THE WINTER'S TALE, THE TEMPEST, *The Two Noble Kinsmen* (with Fletcher).

History: *Henry VIII* (with Fletcher).

1611 About this time Shakespeare retired to Stratford.

1613 The Globe theater burned.

1616 Shakespeare died. Buried in the church at Stratford.

According to contemporary opinion Shakespeare was a popular but perhaps not supreme writer, though Ben Jonson in his prefatory verses to the first folio recognized his greatness: "I confess thy writings to be such As neither Man nor Muse can praise too much"; "Soul of the age; The applause! delight! the wonder of our stage"; surpassing the dramatists of Greece and Rome—"He was not of an age but for all time."

During the age of the Restoration and the early eighteenth century with its classical tastes, Shakespeare was still popular on the stage, especially in tragedy, but criticism generally held that though naturally a genius, he was an artist by accident, lacking knowledge of "the rules," and that in consequence of this his plays showed many "irregularities." It was a period of adaptations and the romantic comedies were neglected. (Dryden.)

As the eighteenth century grew older, the appreciation of Shakespeare became truer and deeper. Garrick restored the comedies to the stage, and adaptations were more and more discarded for versions nearer the originals. The text of Shakespeare was studied carefully, his characters were discussed as if they were real people, there was less talk of his ignorance of "the rules"; indeed his influence was a prime factor in causing them to be disregarded. (Johnson.)

In the early nineteenth century this admiration for Shakespeare continued and increased, especially through the criticism of Coleridge, Hazlitt, Goethe, and Schlegel. With some of the romantic critics, especially in Germany, this admiration became ex-

AGE OF SHAKESPEARE

Mainly Comedies (45 to 56)

1610 The King's men took over the Blackfriars theater.

1612 A witness at the Montjoy trial.

1613 Assisted Burbage in preparing for the Earl of Rutland an impresa (an allegorical device with a motto).

1614 Attempted to enclose a common at Stratford.

1616 Judith Shakespeare married to Thomas Quinney.

Shakespeare's will ready for signature January 25; signed March 25; left his wife his "second best bed with the furniture."

His death caused by "a merry meeting" with Jonson and Drayton; note also the tradition of the Bidford drinking bout

Died, "a papist," April 23.

1620? Monument erected in Stratford church.

1623 Death of Shakespeare's widow.

First Folio published with the Droeshout engraving.

1670 Death of Elizabeth, Lady Bernard, Shakespeare's granddaughter and last descendant.

Some further traditions and contemporary reports: he acted "exceeding well" (parts specifically associated with him are Adam in *As You Like It* and the ghost in *Hamlet*); he was "a handsome well-shaped man, very good company, and of a very ready and pleasant smooth wit"; Jonson told Drummond Shakespeare seldom erased what he had written; he is said to have written two plays a year; gossip reported that he once anticipated Burbage at an appointment with a lady and punned on their names; D'Avenant was his godson and was not adverse to being considered his son.

On the staging of Shakespeare's plays see Appendix X.

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treme; it could see in Shakespeare's works no faults, and sought for hidden truths and beauties.

Criticism today generally agrees that he is the greatest writer of the English language, and that in his union of extraordinary knowledge of human nature with his power as a poet and playwright, and in his equal mastery of tragedy and comedy, he is supreme among the dramatists of the world. Often he is careless, especially when the story he is telling does not interest him; he shows the tastes of his age, as in his fondness for puns and conceits; his skill as a playwright fully appears only when his plays are considered from the point of view of his own stage and theater. But he can tell on the stage an attractive story in a fascinating way; he is able to enter into and make real a great diversity of characters; he combines scenes of tragedy, pathos, romantic beauty, and rich humor as does no other writer; and as a master of language he is unequalled. Because he so successfully sinks himself in his characters it is impossible to arrive at his opinion on precise subjects, but his plays as a whole show a wide sympathy and tolerance, and a sanely optimistic view of life. (Dowden, Brandes, Bradley, Kittredge.)

Standard modern editions, usually with introductions, notes, and critical apparatus. Each of the following has a different version of the text: Cambridge, by W. A. Wright, earliest edition 9 vols., 1863-6; Oxford, by W. J. Craig, 3 vols., 1911; Tudor, by W. A. Neilson and A. H. Thorndike, 40 vols., 1911-13. Also Variorum, by H. H. Furness, senior and junior, 19 vols., 1871-; Sonnets, by R. M. Alden, 1916.

One-volume editions: Globe (the text usually referred to in commentaries, etc.), by W. G. Clark and W. A. Wright, earliest edition, 1864; Oxford, by W. J. Craig, 1904; Cambridge Poets, by W. A. Neilson, 1906.

Authoritative life by Sir Sidney Lee, last revised edition, 1916.

Other aids to study: *The Facts about Shakespeare*, by W. A. Neilson and A. Thorndike, 1916. *Questions on Shakespeare*, by A. H. Tolman, 1910. *The Study of Shakespeare*, by H. T. Stephenson, 1915. Criticisms: by Edward Dowden, 1874; by A. C. Bradley, 1904; by Sir Walter Raleigh, 1907; by John Masefield, 1911; by Brander Matthews, 1913; by G. L. Kittredge, 1916.

Principal Direct Sources of Shakespeare's Works

Often Shakespeare seems to have combined for a single play stories from different sources. In many cases this combination may have been made by earlier dramatists, for many Elizabethan plays have been lost and are known only through references or their names. In the following list names of many of the plays have been shortened and only important sources are mentioned.

Original in most important elements: *Love's Labor's Lost*, *Midsummer Night's Dream*, *Tempest*, *Much Ado*, *Twelfth Night*.

Much from English country life: *Taming of the Shrew* (Induction), *Midsummer Night's Dream*, *II Henry IV*, *Merry Wives*.

Shakespeare's plays are full of allusions to country sports and country life.

Older English plays: *Taming of the Shrew*, *Measure for Measure*, *John*, *Lear*, *I and II Henry IV*, *Henry V*, *Merchant of Venice* (?), *Hamlet* (?), *Twelfth Night* (?).

Revisions or collaborations: *I, II, III Henry VI*, *Titus Andronicus*, *Pericles*, *Timon*, *Henry VIII*, and if Shakespeare had anything to do with them *Sir Thomas More* and *Two Noble Kinsmen*.

Dramatists that especially influenced Shakespeare: Lyly, comedy and prose; Marlowe, character and verse; Kyd, dramatic construction.

English chronicles, especially Holinshed's: *Richard II*, *Richard III*, *I and II Henry IV*, *Henry V*, *Henry VIII* (with Foxe's *Book of Martyrs*), *Macbeth*, *Cymbeline*.

ENGLISH LITERATURE

English prose fiction: Lodge's *Rosalynde* for *As You Like It*, Sidney's *Arcadia* for *Lear*, Greene's *Pandosto* for *Winter's Tale*, (?) Riche's *Apolonius and Silla* for *Twelfth Night*; Lyly's *Euphues* had a general influence.

English poetry: Chaucer's *Knight's Tale* for *Midsummer Night's Dream* and *Two Noble Kinsmen*, *Troilus* for *Troilus and Cressida*, *Legend of Good Women* for *Lucrece*; Gower's *Confessio Amantis* for *Pericles*; Brooke's *Romeus and Juliet* for *Romeo and Juliet*.

English sonnet writers and Spenser's, Daniel's, and Marlowe's poems have left traces; also the ballads, popular songs, etc.

English translations: North's of Plutarch's *Lives* for *Julius Cæsar*, *Antony*, *Coriolanus*, *Timon*; Painter's *Palace of Pleasure* for *All's Well* (from Boccaccio's *Decameron*)—this also contains stories of *Lucrece* and *Coriolanus* (from Livy), *Timon* (from Plutarch), *Romeo and Juliet* (from Bandello through French); *Gesta Romanorum*, medieval anecdotes, for *Merchant of Venice*; Golding's of Ovid's *Metamorphoses* for *Venus and Adonis* and allusions.

Genevan version of the Bible source of many references; Florio's of Montaigne's *Essays* some have considered a pervasive influence; Seneca's works may have affected Shakespeare directly, through translations, or through such imitators as Kyd.

Latin: Plautus' *Menaechmi* and *Amphitruo* for *Comedy of Errors*; Ovid, especially the *Metamorphoses*, for *Venus and Adonis* and allusions.

AGE OF SHAKESPEARE

Schoolbooks like Lyly's Latin grammar, *Æsop's Fables*, Mantuanus, Virgil, sources of allusions.

Spanish, French, Italian: Shakespeare knew French as is shown by *Henry V*. Some of his plays are from Italian and Spanish sources not, so far as we know, existent at the time in English versions; perhaps the intermediary forms are lost. Principal continental sources are as follows:

Spanish: Montemayor's *Diana* for *Two Gentlemen*, *Twelfth Night*, *Midsummer Night's Dream*.

French: Echoes of French sonneteers, Belleforest's *Histoires Tragiques* for *Much Ado*, *Romeo and Juliet* (story already Englished by Brooke and Painter), *Twelfth Night* (story already used by Riche as basis of an English novel), *Hamlet*; all of these stories but *Hamlet* taken by Belleforest from Bandello (Italian).

Italian: Boccaccio's *Decameron* for *Cymbeline* and *All's Well* (Englished by Painter); Cinthio's *Hecatommithi* for *Othello* (story already in French translation) and *Measure for Measure* (already in English play); Giovanni Fiorentino's *Il Pecorone* for *Merchant of Venice* and *Merry Wives*.

EDMUND SPENSER (1552-1599)

Called the poets' poet, because, though ordinary readers are likely to be discouraged by the languorous movement of his verse and the extraordinary complexity of his narrative, poets are charmed by the imaginative splendor, beauty of imagery, and exquisite melody of his work. Also distinguished by a strong sense of morality and righteousness and a high idealism. ("Our sage and serious Spenser."—Milton.) Hence one of the finest representatives at once of the Renaissance and of the Puritan movement. Famous also as an experimenter in metrics and inventor of the Spenserean stanza, used in *The Fairy Queen*.

Preparation (To age 27)

1552 Born in London. Father of gentle birth, a cloth maker.

—1569 At Merchant Taylors' school, London.

1569 Contributed twenty-six sonnets translated from the French to *A Theater for Worldlings*.

1569-76 At Pembroke Hall, Cambridge; friends, Gabriel Harvey, Edward Kirke.

1579 A member of Leicester's household; friend, Sir Philip Sidney.

Prominence (27 to 47)

I. First Sojourn in Ireland

1579 *The Shepherd's Calendar*; first important poem of modern English.

1580 In Ireland as secretary to Lord Grey, the lord deputy.

1586 Granted Kilcolman castle, near Cork; friend, Sir Walter Raleigh.

AGE OF SHAKESPEARE

1590 To England with the first three books of THE FAIRY QUEEN; published 1590.

II. Second Sojourn in Ireland

1591 Return to Ireland. *Complaints* (including *Mother Hubbard's Tale*, a satire after Chaucer).

Colin Clout's Come Home Again (published 1595).

1594 Married to Elizabeth Boyle.

1595 *Amoretti*, sonnets, and *Epithalamion*, a marriage poem. To England; Earl of Essex, patron.

1596 Fourth, fifth, and sixth books of THE FAIRY QUEEN published. *Prothalamion* and *Four Hymns* published.

(?) *View of the Present State of Ireland* (published 1633).

1597 Return to Ireland.

III. Third Sojourn in Ireland

1598 Appointed sheriff of Cork.

Desmond's rebellion; return to England.

1599 Death in poverty in London. Buried in Westminster Abbey.

Complete works edited by A. B. Grosart, 10 vols., 1882-4.

One-volume edition: Globe, Cambridge, Astor.

Life by R. W. Church (English Men of Letters).

Other aids to study: Publications of the Spenser Society; *Guide to the Study of Spenser* by F. I. Carpenter, 1894; *Spenser and His Poetry* by G. L. Craik, 3 vols., 1871; *Edmund Spenser, a Critical Study* by H. E. Cory, 1917.

OTHER WRITERS AND WORKS

Authorized (or King James) Version of the Bible (1611). A translation of the Bible prepared by the order of James I, remarkable for the simplicity, vigor, flexibility, and dignity of its English and for its incalculable influence purely as literature. Based on the Bishops' Bible, which in turn largely preserved the English of Tyndale's translation.

Beaumont, Francis (1584-1616), and Fletcher, John (1579-1625). Famous examples of successful collaboration. First Elizabethan dramatists from distinguished families. For many years very popular. Their plays more sensational and less illuminating of human nature than Shakespeare's. *The Maid's Tragedy*, *The Knight of the Burning Pestle*, *Philaster*.

Campion, Thomas (c1575-1620). A writer of songs and composer of their music, the latter leading him into many interesting metrical variations.

Chapman, George (c1559-1634). Translator of Homer and playwright. As a dramatist characterized by his rhetorical style and his liking for philosophizing. *Bussy D'Ambois*, a tragedy.

Daniel, Samuel (1562-1619), Writer of sonnets, masques, and a long epic, *The Civil Wars*. A firm believer in the future of the English language and the importance of literature to culture.

Dekker, Thomas (c1570-c1641). Through his plays and pamphlets gives interesting pictures of London life. *The Shoemakers' Holiday*.

Drayton, Michael (1563-1631). Author of sonnets, historical poems, notably *The Ballad of Agincourt*, and of a huge poem *Poly-Olbion*, describing the geography of England and narrating the history and legends connected with its various districts.

Florio, John (1553?-1625). Maker of a free, characteristic translation of Montaigne's *Essays*.

Greene, Robert (c1560-92). One of the university wits, who in

AGE OF SHAKESPEARE

trying to make a living by his pen, wrote stories, plays, poems, and pamphlets, some of the latter full of self-accusations, perhaps in part for effect. *Pandosto* (story), *Friar Bacon and Friar Bungay* (play), *A Groat's Worth of Wit* (autobiographical pamphlet).

Hakluyt, Richard (1552?-1616). A clergyman who collected and published the accounts by many Elizabethan sailors of their voyages.

Heywood, Thomas (c1575-c1648). Remarkable for having been author in whole or in part of over two hundred and twenty plays, writing them on all sorts of subjects, including history and Greek mythology. *The Woman Killed with Kindness* an early domestic tragedy.

Holinshed, Raphael (died c1580). *Chronicles of England, Scotland, and Ireland*, used as a principal source for several of Shakespeare's plays.

Hooker, Richard (c1554-1600). A clergyman who wrote on church government in a dignified, elaborate style. *Ecclesiastical Polity*.

Jonson, Ben (c1573-1637). Poet (*Drink to me only with thine eyes*), masque writer (*The Masque of Queens*), critic (*Timber*, also lines to Shakespeare's memory), dramatist (*Every Man in His Humor*, *The Alchemist*). Most conspicuous advocate among Shakespeare's contemporaries of classical ideals in drama and poetry. First of the literary dictators. As a writer most famous for his comedies of London life. A forceful and interesting personality.

Kyd, Thomas (1558-94). A dramatist who in *The Spanish Tragedy* and probably in the lost *Hamlet* introduced into the popular drama many elements from Seneca, especially a firmer plot construction.

Lyly, John (c1554-1606). *Euphues*, a story with a slight plot full of discussions and meditations, which set the style in manners and speech at Elizabeth's court. *Endymion*, one of several polite comedies presenting in allegorical form contemporary situations at court; written in a graceful prose that did much to determine the form of later comedy.

ENGLISH LITERATURE

- Marlowe, Christopher (1564-93).** Killed in a quarrel at twenty-nine. His use of blank verse in *Tamburlane* set the fashion for its use for years to come in serious plays. His plays remarkable for their vigorous heroes, each dominated by a single passion.
- Middleton, Thomas (c1570-1627).** Writer of realistic comedies of London life (*A Trick to Catch the Old One*) and of harrowing tragedies (*The Changeling*).
- Nash, Thomas (1567-1600).** Satirist, poet, dramatist, but especially important because of *The Unfortunate Traveler, or the Life of Jack Wilton*, an early picaresque tale.
- North, Sir Thomas (1535?-1601?).** Translator of Amyot's French version of Plutarch's *Lives*, into remarkably forceful English; the source of Shakespeare's plays from classical history.
- Peele, George (c1558-c1597).** A university wit; by temperament more poet than dramatist. *The Old Wives' Tale*.
- Sackville, Sir Thomas (c1527-1608).** An important councilor of Queen Elizabeth, who as a young man contributed to *The Mirror for Magistrates* (a verse collection of stories) and was part author of *Gorboduc*.
- Sidney, Sir Philip (1554-86).** More famous as the ideal gentleman of his day than as an author, though he wrote a famous romance (*Arcadia*), a famous sonnet cycle (*Astrophel and Stella*), and a famous piece of criticism (*An Apology for Poetry*) in which he severely criticized the practices of contemporary dramatists and pleaded for obedience to the classical rules.
- Webster, John (c1580-c1625).** Dramatist famous for his power in presenting scenes of horror. *The Duchess of Malfi*.



LONDON IN THE SEVENTEENTH CENTURY

From James Howell's *Londinopolis*, 1657, showing London as it was in 1638. Note how close the open country lies to the center of the city; and locate on the north bank St. Paul's at the left center (with its shortened steeple) and the Tower at the right; London Bridge built up with houses; and at the left and left center on the south bank the playhouses (indicated by flags).

AGE OF THE CAVALIER AND THE PURITAN

1616

(MILTON)

1660

[Death of Shakespeare]

[Restoration of the Stuarts]

Political, spiritual, and literary cross currents. In literature emotion, but no romance; a strain of light-hearted or reckless gayety; also seriousness and melancholy.

Poetry

Apart from Milton's, molded largely by two influences:

(1) Influence of Donne. Extravagance, obscurity, and "conceits" (far-fetched, ingenious comparisons), relieved by flashes of poignant directness. Shows chiefly in the religious poets.

(2) Influence of Jonson. Grace and exquisite workmanship. Shows chiefly in Herrick and the Cavalier song-writers.

Revival of the heroic couplet by Edmund Waller (1606-87).

*1608-74 John Milton: Minor Poems (*Paradise Lost* belongs in date to the Age of the Restoration)

Many-sided poet with mannerisms

1573-1631 John Donne

Poet of rural customs

1591-1674 Robert Herrick

Cavalier song-writers

1618-58 Richard Lovelace

1609-42 Sir John Suckling

Religious poets

1593-1633 George Herbert

c1613-49 Richard Crashaw

CAVALIER AND PURITAN (MILTON)

1622-95 Henry Vaughan

Transitional to next age

1618-67 Abraham Cowley

Prose

Elaborate and eloquent, but in the main not fitted for practical use.

1608-74 John Milton: *Areopagitica*

1577-1640 Robert Burton: *Anatomy of Melancholy*

1605-82 Sir Thomas Browne: *Religio Medici*

1613-67 Jeremy Taylor: *Holy Living and Holy Dying*

1593-1683 Izaak Walton: *The Complete Angler*

Drama

Extravagant and unnatural. The great era of masques.
Theaters closed by the Puritans in 1642.

1583-1640 Philip Massinger: *A New Way to Pay Old Debts*

1586-after 1639 John Ford: *The Broken Heart*

1596-1666 James Shirley: *The Cardinal*

ENGLISH LITERATURE

ENGLISH HISTORY

- 1625 Crowning of Charles I. (In the following years many Puritans emigrated to New England)
- 1642 Outbreak of the Civil War
- 1649 Execution of Charles I
- 1649-60 The Commonwealth. (Many Cavaliers fled to France or Virginia)
- 1653-8 Cromwell Lord Protector
- 1660 Crowning of Charles II

GENERAL HISTORY

- 1620 Landing of the Puritans at Plymouth
- 1624-42 Cardinal Richelieu practical ruler of France
- 1618-48 Thirty Years' War in Germany (Protestantism *vs.* Catholicism)

ART, LITERATURE, SCIENCE AND PHILOSOPHY

Art

- 1573-1632 Inigo Jones (English architect)
- 1596-1662 Henry Lawes (English musician)
- 1577-1640 Rubens (Flemish painter)
- 1599-1641 Van Dyck (Flemish painter ; lived in England)
- 1594-1665 Poussin (French painter)
- 1599-1660 Velasquez (Spanish painter)
- 1607-69 Rembrandt (Dutch painter)

CAVALIER AND PURITAN (MILTON)

Literature

1562-1635 Lope de Vega (Spanish dramatist)

1635 French Academy founded

Science and Philosophy

1564-1642 Galileo (Italian astronomer)

1578-1657 Harvey (English physician; discoverer of the circulation of the blood)

1588-1679 Hobbes (English philosopher)

1596-1650 Descartes (French philosopher)

A MEDIEVAL HALL

(Reproduced from Traill's *Social England* by courtesy of G. P. Putnam's Sons.)

Penhurst Place, Kent, formerly in the possession of Sir Philip Sidney. Note the hearth in the center of the hall, the "screens" at the end with the minstrels' gallery above, and the timbered roof.



JOHN MILTON (1608-1674)

The greatest poet of Puritanism, in whom both the English Reformation and the English Renaissance found their greatest expression, and the majesty of whose blank verse justifies Tennyson's description "God-gifted organ voice of England." His prose similarly majestic, energetic, and gorgeous in imagery, but marred by vituperation, and made difficult by its long, involved sentences. Remarkable for his early self-consecration to his ideal of a poet's calling; "he who would not be frustrate of his hope to write well hereafter in laudable things ought himself to be a true poem." Lacking in humor; proud; reserved; amazingly self-confident and egotistic, but one of England's most noble-minded writers.

Education and Minor Poems (To age 32)

- 1608 Born in London. Father a wealthy scrivener.
- 1620-25 At St. Paul's School, London.
- 1625-32 At Christ's Church College, Cambridge; "the Lady of Christ's." Friend, Charles Diodati.
- 1629 *Ode on the Morning of Christ's Nativity* (published 1645).
- 1631 *Sonnet on his being Arrived at the Age of Twenty-Three*.
- 1632-38 At Horton, near Windsor, writing and studying to fit himself as poet.
- 1634 *Comus* acted at Ludlow Castle. L'ALLEGRO, IL PENNEROSO (published 1645).
- 1637 *LYCIDAS* (published 1638).
- 1638-9 Traveled on the continent, especially in Italy.

CAVALIER AND PURITAN (MILTON)

- 1639 Returned to England to bear his part in the national struggle; opened a small school.

Prose Pamphlets and Sonnets (32 to 52)

- 1641-2 Pamphlets on church government.
1643 Married Mary Powell, daughter of an Oxfordshire squire.
1643-5 Pamphlets on divorce.
1644 AREOPAGITICA, a pamphlet in the form of a speech in favor of unlicensed printing; and *Of Education*.
1645 *Poems*; first collected edition of his poems.
1649 *The Tenure of Kings and Magistrates*, a defence of the execution of tyrannical and wicked kings.

Appointed Latin Secretary to the Council of State, all his time being required for public service.

Eikonoklastes, answer to *Eikon Basilike* (ostensibly meditations of Charles I). This led to the controversy with Salmasius and Morus, running through several virulent pamphlets. Hastened Milton's blindness.

- 1652 Blindness complete.
1656 Married Catharine Woodcock.
1658 SONNETS completed.
1660 Restoration of the Stuarts; Milton forced into hiding.

Few intimate friends during this period: Andrew Marvell, the poet.

Longer Poems (52 to 66)

- 1663 Married Elizabeth Minshull.
PARADISE LOST practically completed (published 1667).
Friend, Thomas Elwood.

ENGLISH LITERATURE

1671 *Paradise Regained, Samson Agonistes.*

1674 Death. Buried in St. Giles church, Cripplegate, London.

Standard edition of poetical works by D. Masson, 3 vols., 1890.

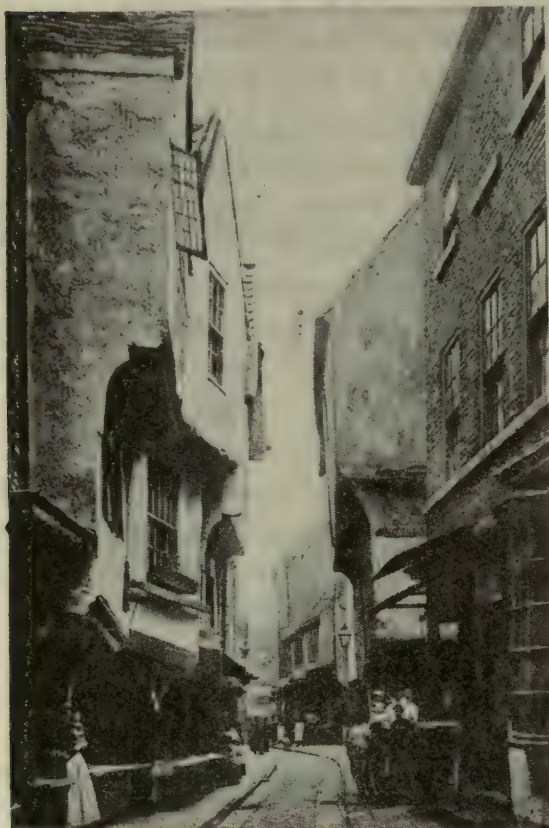
Prose in Bohn's Libraries, 5 vols., 1848-53.

One-volume edition of poetry: Globe, Oxford, Cambridge, Astor.

Authoritative life by D. Masson, 7 vols., 1877-96.

One-volume life by M. Pattison (English Men of Letters); by R. Garnett (Great Writers); by W. Raleigh.

Other aids to study: Essays by Johnson and Macaulay; lectures by Coleridge; study of works by W. Raleigh, 1900.



A MEDIEVAL STREET

The Shambles, York, built in the fourteenth century. Note the narrow winding passageway, and the overhanging upper stories. The house on the right is of later construction.

CAVALIER AND PURITAN (MILTON)

OTHER WRITERS

Browne, Sir Thomas (1605-82). A physician of vast learning and sonorous style, who in *Religio Medici* discussed his beliefs, and in *Urn Burial* the transience of human life.

Burton, Robert (1577-1640). Author of *Anatomy of Melancholy*, a learned and fantastic study of morbidness.

Carew, Thomas (1589-1639). Famous for the daintiness and felicity of his songs.

Cowley, Abraham (1618-67). In his own day extravagantly praised for his pretentious so-called "Pindaric" odes. Now rather regarded for his graceful *Essays*.

Crashaw, Richard (1612?-49?). A poet reared as an ultra-Protestant, who became a Roman Catholic, and expresses in poems of uneven quality and with many "conceits," the ecstasy of religion. *Steps to the Temple*.

Donne, John (pronounced Dun; 1573-1631). Clergyman and writer of poems especially remarkable for their intellectual content and their use of "conceits," setting a style followed until Dryden.

Fletcher, Giles (1588?-1623). *Christ's Victory and Triumph*, an epic poem showing the influence of Spenser.

Ford, John (1586-after 1639). In his use of extreme situations and his dubious moral attitude, the typical representative of the decadent Elizabethan drama. *The Broken Heart*.

Fuller, Thomas (1608-61). A clergyman who wrote an interesting *History of the Worthies of England*.

Herbert, George (1593-1633). A courtier who became a pious country clergyman, and who wrote his poems sometimes to conform to quaint typographical designs, made much use of "conceits," but nevertheless expressed real thought and feeling. *The Temple*.

- Herrick, Robert (1591-1674).** Writer of religious poems and especially of short exquisitely finished lyrics of country life. *Hesperides*, including *Corinna's Going a-Maying*.
- Lovelace, Richard (1618-58).** An unfortunate supporter of Charles I, whose valuable poetic work is limited to two or three short but perfect lyrics. *To Althea from Prison*.
- Marvell, Andrew (1621-78).** Puritan poet and friend of Milton.
- Massinger, Philip (1583-1640).** Author of *A New Way to Pay Old Debts*, almost the only Elizabethan play besides Shakespeare's to be given on the professional stage in recent years. Famous for his cleverness in plot construction.
- Shirley, James (1596-1666).** Especially noted for his use in skilful combinations of the situations and devices of his predecessors, showing in this repetition the apparent exhaustion of the Elizabethan form of play. *The Cardinal*.
- Suckling, Sir John (1609-42).** A Cavalier whose poetic fame is mainly due to a few debonair, witty, perfectly turned songs, and his *Ballad of a Wedding*.
- Taylor, Jeremy (1613-67).** A clergyman whose *Holy Living*, *Holy Dying*, and published sermons are noted for their long, rhythmical sentences and the gentleness of spirit they reveal.
- Vaughan, Henry (1621-95).** A disciple of Herbert's, writing on religious subjects and using many "conceits"; remarkable especially for scattered effective lines and his love of nature. *The Retreat*.
- Walton, Izaak (1593-1683).** A London shopkeeper of inoffensive life and simple tastes whose *Lives* are among the first modern biographical works and whose pictures of the delights of fishing have made *The Complete Angler* a classic.

PERIOD OF CLASSICISM

(1660-1798)

SUMMARIES OF HISTORY, LITERATURE, LANGUAGE, AND SOCIAL BACKGROUNDS

History

The Restoration renewed the **danger that England would become an absolute monarchy**. The danger was suspended for nearly a century by the Revolution of 1688. It was revived by the ambition of George III, only to be decisively removed by various forces, among them the American Revolution (1775-83). Two **parties** rose early in the period: the Whigs (later called the Liberals), consisting chiefly of the mercantile classes and the dissenters, and the Tories (later called the Conservatives), consisting of the great nobles, the established churchmen, and the country gentlemen. The Whigs upheld constitutional government and religious freedom; the Tories the royal power and hereditary rights. The **Cabinet** had its beginning in a group of Charles II's personal counselors. It slowly became responsible to Parliament and attained great executive authority. The age of the Restoration was corrupt, as a **reaction against the rigors of Puritanism**; but a somewhat decorous morality came in with the eighteenth century, the Methodist movement a generation later awoke the conscience of the nation anew, and the last fifty

years of the period brought a marked **humanitarian spirit**. There was a strong agitation against slavery, against prison conditions, against the industrial evils resulting from the increased use of machinery and the rise of the factory system, and against the iniquities of "rotten borough" representation in Parliament. But the failure of the French Revolution, with which Englishmen had at first sympathized, checked reform of all kinds. The eighteenth century was a century of **wars**, and in it were established England's **maritime greatness** and her **colonial empire**.

Literature

A period of common sense, conventionality, and couplets; of "prose and reason." Its great contribution to literature: readable prose.

The ideal in life: to think, act, feel, and write like everybody else.

The ideal in literature: "to express common thoughts with exquisite exactitude."

Individuality and enthusiasm discouraged because of

1. Excesses of the previous period
2. Strong French "classical" influence (poise, urbanity, perfection of form)
3. A feeling for the "state" rather than the individual

Subject matter

1. Town life (nature neglected)
2. Manners (emotion neglected)
3. Reason (the imagination neglected)
4. Realism (romance neglected).

PERIOD OF CLASSICISM — INTRODUCTION

Language

The tendency toward uniformity became more and more powerful and the grammar, punctuation, and spelling more and more standardized. Many words were introduced from the French.

Social Conditions

For all its fine breeding and respect for reason the period was one of bitter partisan activity, violent personal quarrels, and unusual lawlessness, this last in despite of brutal punishments — flogging, public execution for minor offences, imprisonment in horrible prisons, or transportation as indentured servants. Life was brutal too: drinking was considered not a vice, but an accomplishment, profanity was general, and common manners were disgusting (see Hogarth's pictures). There were, however, many movements for amelioration and reform. Fashionable life was unusually artificial; this is the period especially of the coffee house and the club, of dueling and gambling, of the sedan chair, of patches and powdered hair.

Classes.—The **court** at the Restoration was the center of social life, but with the eighteenth century and rulers of foreign bringing-up it decreased in social importance. The **nobility and gentry** spent most of their time on their country estates. They held all the important offices in the government, the army and navy, and the church, and drew their incomes mainly from their land rentals, despising trade, and thus becoming more sharply separated from the commercial middle class. They were stanch advocates of established opinions and morals, but held a separate code for themselves. The **middle classes** enjoyed increasing wealth and importance, but were sharply divided among themselves, especially as many of them were dissenters from the established

ENGLISH LITERATURE

church. **Craftsmen** sank lower and lower in poverty, as steam-power factories exterminated cottage industries, herded the laborers into the slums of the factory cities, and allowed the employment of women and children. Old methods of apprenticeship and wage regulations were unenforceable in these new conditions. Therefore trade unions were organized.

Following this industrial revolution came an **agricultural revolution**, for these factory towns provided increased markets. (See Appendix VI.) It involved a reclamation of the wastes, abandonment of the village system of farming, and the use of more intensive methods of cultivation. These methods were more expensive to carry out than those formerly employed, and small farmers were forced to sell their land and become hired laborers. More wealth was thus produced, but the old village life decayed, and the rural population declined both in numbers and in ability.

Church officials of high rank enjoyed many offices, but the lower clergy were never so wretchedly compensated. (See Appendix XIII.) **Army** officers bought their commissions. The privates were mostly tramps and gaolbirds, for army life was hard and enlistments were for life.

Roads.—Most of the roads were still impassable for wheeled vehicles; even the turnpike highways were full of ruts and quagmires. Thus there was little communication between villages, and a journey to London from the country was a matter requiring serious consideration. But in the middle of the century canals were widely constructed, and in the last quarter of the century tollroads were built. Public coaches also became common and coaching experiences furnish many scenes in books of the time.

London.—The **population** of London increased remarkably, especially after 1750. At the beginning of the eighteenth century the city numbered about five hundred thousand people; at the beginning of the nineteenth, there were nearly a million, and London was the largest city in Europe. After the fire of 1666 the old city was almost entirely rebuilt, under the direction especially of Sir Christopher Wren. The **streets** were widened, but were still narrow and dirty, often with "kennels" or open gutters as in earlier

PERIOD OF CLASSICISM — INTRODUCTION

days, and the Thames was still the best way from one end of the city to the other, despite the disorderly conduct of the boatmen. In the latter part of the seventeenth century hackney coaches and sedan chairs came to be employed. It was dangerous to be abroad in the city at night, for it was almost entirely dark, and though there were a few feeble old watchmen employed by each parish, who cried the hours and the state of the weather and who were the butts of wandering roisterers, there was no adequate police protection.

The **most aristocratic district** of London was the West End. St. Paul's was no longer desecrated by business; men met for business as well as pleasure in the **coffee houses**.¹ The **resorts of fashion** were the Ring in Hyde Park and the Mall of St. James. Vauxhall and Ranelagh gardens, out of door amusement places, had alternating periods of respectability and disrepute. Almack's was famous for its gambling and its assembly balls. The fashionable world also went to Bath where Beau Nash ruled, and to Scarborough for sea-bathing when wars at the end of the century made foreign travel impossible. At the beginning of the period and for many years thereafter cockfighting was a favorite sport for gentlemen, but bull- and bear-baiting was considered vulgar, though as late as 1802 bull-baiting was defended in Parliament and a bill forbidding it rejected. Fashionable **amusements** were the opera, cards, lotteries, masquerades, assembly balls; gambling was the special vice of the period. Hunting was the most important diversion of the country gentleman. (For the theaters, see Appendix X.)

Houses.— Private buildings were severely plain after the fire of 1666. All looked alike except for the number of stories, usually

¹ Noblemen met in the West End of London, tradesmen in the East. Frequenters of the coffee houses in Queen Anne's time or a little later went to Lloyd's for marine news, to Child's for association with clergymen, to White's for "gallantry, pleasure, and entertainment," to the Grecian for discussions of law and learning, to St. James for the gatherings of the Whigs, to the Cocoa Tree for gatherings of the Tories, and to Will's or Button's for the conversations of authors. There were two thousand coffee houses in London during the first quarter of the eighteenth century.

ENGLISH LITERATURE

three. The introduction of mahogany made possible delicate designs in furniture. Tapestries gave place to wainscoting and wall-paper. Tea-drinking brought into use china cups and tea-pots.

Food.—Tea and coffee were popular drinks. Smoking went out of fashion, snuff being taken instead. The dinner hour in Dryden's time was at one or two; in Pope's at three; in Johnson's for the middle classes at three, for fashionable society at five.

Dress.—Two revolutions occurred in the **dress of men**. First came the abandonment by Charles II of the Elizabethan doublet and cloak for coat and waistcoat. These were of fine materials and of various colors. Important accessories were the cocked hat, ruffles, lace, muff, sword, and cane. Perfumed and powdered wigs of various styles were an important part of every gentleman's wardrobe. The second change in dress came near the end of the century when men wore their own hair, left off their swords, and dressed in long trousers and swallowtail coats of more somber colors.

Women's dress, through most of this period, was elaborate. Hooped skirts, powdered hair sometimes arranged in enormous head-dresses, patches on the face were notably in fashion. In the period of *The Rape of the Lock*, ladies were affecting two long locks of hair. Lap dogs were cherished as pets, and negro boys served as attendants upon "the fair." The French Revolution caused the adoption of simple "Grecian" styles—a long flowing skirt of flimsy materials, a high waist line if any, and a low bodice. Poke bonnets and elbow gloves or mittens accompanied this costume. Throughout the period pattens were worn; umbrellas were introduced in 1706, but were at first used only by women.

Literary Conditions.—A dependable reading public was developed, but it was mainly limited to the aristocratic classes. Authors still looked to patronage for their reward; Johnson's refusal to dedicate his dictionary to Lord Chesterfield marks the new period of literary independence. Many books even before this had been published by subscription (for example, Pope's translation of Homer). A great number of newspapers and journals sprang

PERIOD OF CLASSICISM—INTRODUCTION

up, many of them full of scurrilous personalities. Poverty-stricken writers lived in Grub Street, which from this circumstance gave its name to a whole class of mean compositions.

The **upper classes** cared more for training in accomplishments than for education in books. Women were scarcely thought to need book-learning; even household affairs were considered beneath the attention of a lady. Girls went to boarding schools to learn music, French, dancing, etc. Boys were educated at home by clergymen employed as private tutors, sometimes competent, often not. Elder sons were then sent to travel on the continent to learn the ways of the world under the charge of a tutor selected rather for his knowledge of society than his scholarship. In consequence eighteenth century country gentlemen as a class were without much education. Younger sons were sent to a public school (the fashionable ones were Eton and Westminster; see Appendix VIII); there the education was mainly in grammar and especially the composition of themes in Latin and Greek. When this course was completed, they prepared for a profession at one of the universities. As the great public schools were monopolized by the church of England and the well-to-do, dissenters and Roman Catholics founded their own schools. Boys of **families less well-off** went to private boarding schools, often run by charlatans, inefficient in their education and brutal in their management. Some education was provided for **the very poor** in Charity schools, intended to teach the rudiments and the catechism, but definitely discouraging the boys from any attempt to rise above their station.

A considerable advance was made in science, largely as a result of the founding of the Royal Society. Perhaps the one fundamental discovery was Newton's formulation of the law of gravitation. Electricity and chemistry passed beyond the tentative stage. Medicine was still traditional; bleeding was a popular method of treatment, and sanitation was inefficient or neglected. Much superstition prevailed.

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LITERATURE OF THE PERIOD OF CLASSICISM

1660

1798

[Restoration of the Stuarts]

[Publication of the *Lyrical Ballads*]

AGE OF DRYDEN (THE RESTORATION)

1660

1700

[Restoration of the Stuarts]

[Death of Dryden]

Cavalier refugees, returning to England, brought French ideals in literature and drama

Correctness and common sense instead of spontaneity and imagination

Evolution of clear and readable prose

Poetry

Heroic couplet established

Much brutal satire

Eclipse of the lyric

*1608-74 John Milton (see Age of Cavalier and Puritan): *Paradise Lost*

*1631-1700 John Dryden: *Absalom and Achitophel*

1612-70 Samuel Butler: *Hudibras*

Prose

Prominence of literary criticism

Much writing on scientific and philosophic subjects (Newton and Locke; see page 97)

*1628-88 John Bunyan: *Pilgrim's Progress*

1631-1700 John Dryden: *Essay on Dramatic Criticism*

AGE OF DRYDEN —(THE RESTORATION)

1633-1703 Samuel Pepys: *Diary*

1620-1796 John Evelyn: *Diary*

Drama

Reopening of theaters 1656-60

Introduction of modern staging and women as actors

Strict observance of unities and other pseudo-classic rules

Disregard of morals (immorality of the stage attacked by

Jeremy Collier 1698)

Actor: Thomas Betterton (c1635-1710)

1631-1700 John Dryden: *All for Love*

Comedy of manners

1640-1715 William Wycherley: *The Country Wife*

1670-1729 William Congreve: *The Way of the World*



AN ELIZABETHAN MIDDLE-CLASS HOUSE

Traditional place of Shakespeare's birth, before restoration. Note the open shop, the penthouse over the door next the shop, and the half-timber construction. The house consisted originally of two houses, combined by Shakespeare's father to serve as dwelling-place and shop. The birthroom according to tradition is in the second story to the left.

ENGLISH LITERATURE

ENGLISH HISTORY

1660-85 Reign of Charles II

1665 Great plague

1666 Great London fire

1685-8 Reign of James II

1685 Jeffreys' "Bloody Assize" (after failure of Monmouth's rebellion against James II)

1688 The "Glorious" Revolution. (This, with the Act of Settlement in 1701 and the crowning of George I in 1714, assured a Protestant succession in England)

1689 The Bill of Rights (great advance toward constitutional government)

Reign of William (1689-1702) and Mary (died 1694)

1695 Freedom of the press from censorship

GENERAL HISTORY

1643-1715 Reign of Louis XIV (France)

1682 William Penn in America

ART, LITERATURE, SCIENCE AND PHILOSOPHY

Art

1600-82 Claude Lorrain (French painter in Italy)

1618-82 Murillo (Spanish painter)

c1658-95 Henry Purcell (English composer)

1632-1723 Sir Christopher Wren (English architect)

AGE OF DRYDEN — (THE RESTORATION)

Literature

- 1606-84 Corneille (French dramatist)
1622-73 Molière (French dramatist)
1639-99 Racine (French dramatist)
1600-81 Calderon (Spanish dramatist)

Science and Philosophy

- 1662 Incorporation of Royal Society (England)
1632-77 Spinoza (Dutch philosopher)
1632-1704 John Locke (English philosopher): *Essay
Concerning Human Understanding*
1642-1727 Sir Isaac Newton (English scientist): *Prin-
cipia* (formulated law of gravitation)

JOHN BUNYAN (1628-1688)

Representative of the uneducated class of Puritans, as Milton was of the educated. Work as a writer largely shaped by his knowledge of the King James version of the Bible. Possessed a unique power to give life to allegory. His writings marked by religious intensity, vivid imagination, and a simple, earnest, biblical style. Gosse has said of *Pilgrim's Progress* that it is "the matchless and inimitable crystallization into imaginative art of the whole system of Puritan Protestantism."

Youth (To age 25)

1628 Born at Elstow, Bedfordshire. Father a tinker.

1644 Drafted into the army (probably the Parliamentary army).

1648 or '9 Marriage.

Spiritual Rebirth (25 to 32)

1653 Baptism, after five years of spiritual disquiet; joined the nonconformists.

1655 Attained spiritual calm; became a popular preacher.
Second marriage.

Imprisonment and Authorship (32 to 60)

1660-72 Imprisoned in Bedford jail for conducting public meetings without authority of established church.

1666 *Grace Abounding to the Chief of Sinners*.

1675 Second imprisonment — for six months. Wrote first part of *Pilgrim's Progress*.

AGE OF DRYDEN —(THE RESTORATION)

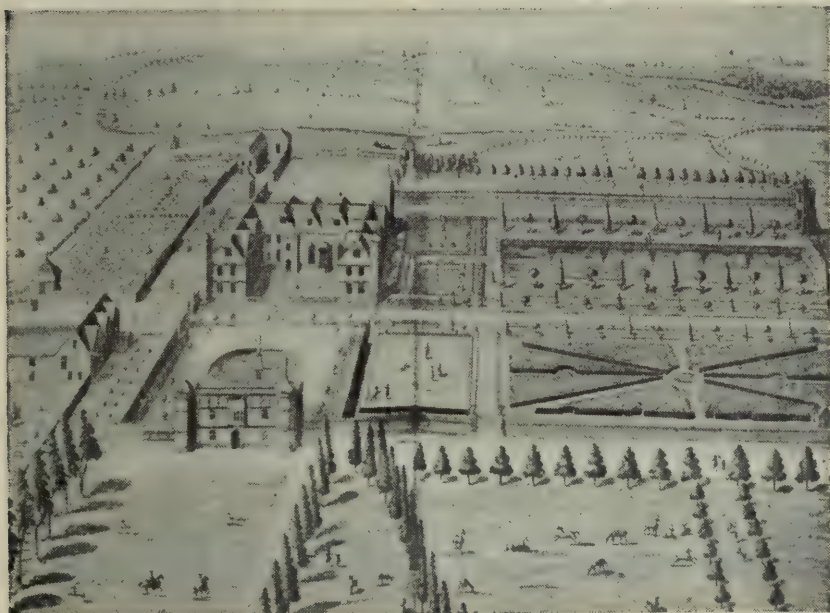
- 1678 PILGRIM'S PROGRESS published.
- 1680 *Life and Death of Mr. Badman.*
- 1682 *The Holy War.*
- 1684 Second part of *Pilgrim's Progress.*
- 1688 Death. Buried in Bunhill Fields cemetery, London.

Edition of works by G. Offer, 3 vols., 1906-7.

Edition of *Pilgrim's Progress*: Oxford, Everyman.

Standard life by John Brown, 1885.

Other lives by J. A. Froude (*English Men of Letters*) and E. Venables (*Great Writers*).



AN ELIZABETHAN COUNTRY HOUSE

(Reproduced from Garnett and Gosse's *English Literature* by courtesy of the Macmillan Company.)

Charlecote House, near Stratford, from an eighteenth century view; the house of Sir Thomas Lucy, before whom according to legend Shakespeare was brought for poaching and to escape whom he fled to London. Note the deer in the park, the detached gate-house, the court behind it, the main house built (1558-9) in the shape of the letter E (the middle stroke is represented by the projecting entrance) like many Elizabethan mansions in compliment to the queen, the elaborate gardens, and the river Avon in the rear.

ENGLISH LITERATURE

JOHN DRYDEN (1631-1700)

Accused of being a time-server because he followed the literary fashions, became a royalist at the Restoration, and turned Roman Catholic under the Catholic monarch James II. But many elements of sincerity in him. Representative of his age in practically every branch of literature — poetry, drama, prose, satire, criticism. Criticism reasoned and sane. Satire skilful, with a tone of fairness rather than blind anger. Prose clear, direct, unpretentious. Dramas ranged from low comedy to heroic plays (romantic, often not self-consistent), semi-operatic pieces, and tragedies, and employed prose, the heroic couplet, at times lyric measures, and (in Dryden's mature years) blank verse. Poems marked by intellectual energy, close reasoning faculty, and the use of the heroic couplet.

Early Work (To age 32)

1631 Born at Aldwinkle, Northamptonshire. Father a Puritan of good family.

At Westminster School, London.

1650-4 At Trinity College, Cambridge.

1658 *Heroic Stanzas on the Death of Cromwell*.

1660 *Astrea Redux* (poem celebrating the Restoration of the Stuarts).

1663 Married Lady Elizabeth Howard.

Dramatic Achievement (32 to 50)

1663 *The Wild Gallant*, Dryden's first comedy, acted (published 1669).

1667 *Annus Mirabilis* (poem).

The Indian Emperor (heroic play) published.

1668 *Sir Martin Mar-All* (comedy) published.

ESSAY ON DRAMATIC POETRY.

AGE OF DRYDEN —(THE RESTORATION)

- 1670 Appointed poet laureate.
1672 *The Conquest of Granada* (heroic play) published,
with introductory *Essay on Heroic Plays*.
1678 ALL FOR LOVE (tragedy).

Political Satires and Religious Poems (50 to 57)

- 1681 ABSALOM AND ACHITOPHEL (political satire in verse
on relations of Duke of Monmouth with Earl of Shaftes-
bury).
1682 *The Medal* (a second satire on Shaftesbury).
MacFlecknoe (satire on Shadwell, who had replied
for Shaftesbury and the Whigs).
Religio Laici (defence of the Church of England
against nonconformists and Roman Catholics).
1687 *The Hind and the Panther* (defence of Roman
Catholicism).

Out of Favor; Translations (57 to 69)

- 1688 Upon "the Glorious Revolution," lost offices and
pensions; succeeded as laureate by Shadwell. Driven to
miscellaneous literary work, including playwriting.
1697 ALEXANDER'S FEAST (lyric).
Translation of the *Æneid*.
1700 Translations from Chaucer, Boccaccio, and others.
Death. Buried in Westminster Abbey.

Standard edition of works, with life by Sir W. Scott, edited and
revised by G. Saintsbury, 18 vols., 1882-93.

One-volume edition of poems: Globe, Cambridge, Astor.

Selection of plays, 2 vols., Mermaid Series (edited by G. Saintsbury).

Essays edited, in 2 vols., by W. P. Ker, 1900.

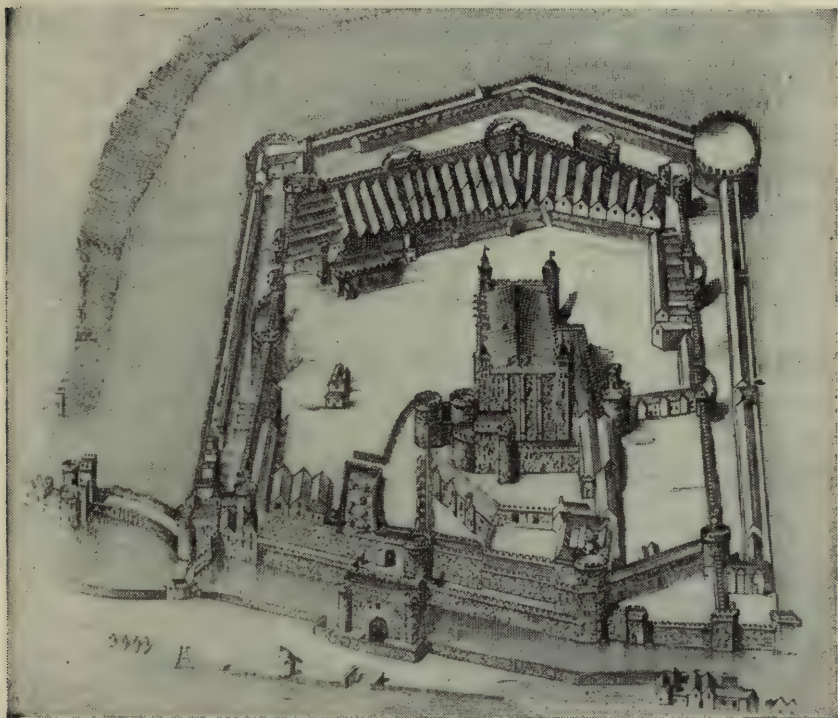
Life by G. Saintsbury (English Men of Letters).

OTHER WRITERS AND WORKS

- Butler, Samuel (1612-70).** *Hudibras*, an extreme and bitter satirical mock epic on the Puritans.
- Collier, Jeremy (1650-1726).** A clergyman whose *Short View of the Profaneness and Immorality of the English Stage* is often said to have effected a reform in the theater, but rather marked a change in public taste.
- Congreve, William (1670-1729).** Millamant, the heroine of his *Way of the World*, one of the most highly praised women of English drama. His plays noted for their wit and elegance, but also for their cynical and reckless indifference to morality.
- Etheredge, Sir George (1636?-89).** One of the first among the dramatists to express the nonchalant unmoral point of view typical of the Restoration gentleman, and of the comedy of manners of that period. *The Man of Mode, or Sir Fopling Flutter*.
- Evelyn, John (1620-1706).** Author of several erudite volumes but chiefly remembered for his *Diary*, kept for fifty-six years and contrasting interestingly with Pepys', which covers in part the same time.
- Otway, Thomas (1651-85).** A playwright whose *Venice Preserved* is one of the great English tragedies and whose work in many respects reminds one of Elizabethan drama.
- Pepys, Samuel (1633-1703).** A clerk on the navy board, amateur musician, and pleasure-loving gentleman of the London of Charles II, who in a frank *Diary* kept in shorthand and not deciphered till the nineteenth century, has left an incomparably amusing and illuminating picture of himself and his time.
- The Rehearsal (1671).** One of the most famous burlesque plays in English, satirizing dramatists of the day, especially Dryden; by George Villiers (Duke of Buckingham) and others.
- Waller, Edmund (1606-87).** A poet who by his use of the heroic

AGE OF DRYDEN —(THE RESTORATION)

couplet as early as 1623, though for many years he had no followers, finally set the fashion for the eighteenth century and was said by his followers to have reformed English poetry. .
Wycherley, William (1640-1715). Often referred to as an extreme example of the coarsely indecent dramatists of the Restoration. *The Country Wife*.



THE TOWER OF LONDON, 1597

From an old view. Note the moat, the two walls, the White Tower in the center, St. Peter's Church in the upper left-hand corner, and the Traitor's gate opening on the river.

ENGLISH LITERATURE

1700

AGE OF POPE

1740

[Death of Dryden]

[Publication of Richardson's *Pamela*]

Clubs and coffee houses

"Prose and reason"

Decline of gross immorality

"The Augustan Age of English Literature" in the recognition and political reward extended to writers

Poetry

Largely satiric or didactic

Conventional phrases, personification, correctness

Influence of Dryden and French pseudo-classic theories (Boileau)

Heroic couplet perfected

*1688-1744 Alexander Pope: *The Dunciad*

1685-1732 John Gay: *Trivia*

1664-1721 Matthew Prior: society verse

1700-48 James Thomson: *The Seasons*

Prose

Perfection of a direct and flexible style

Satire less savage and personal, more delicate and social

Partisan pamphlets (religious and political)

Rise of periodical literature

Approach to the novel as a literary form

*c1659-1731 Daniel Defoe: *Robinson Crusoe*

*1667-1745 Jonathan Swift: *Gulliver's Travels*

*1672-1729 Richard Steele

*1672-1719 Joseph Addison

} The *Tatler*, the *Spectator*

AGE OF POPE

Drama

More decent, but less interesting

1737 Licensing Act ("drove brains out of the theater")

Actor: James Quin (1693-1766)

1671-1757 Colley Cibber: *Apology* (autobiography)

1672-1729 Richard Steele: *The Conscious Lovers* (1722), sentimental comedy

1685-1732 John Gay: *The Beggar's Opera* (1728), burlesque opera

1672-1719 Joseph Addison: *Cato* (1713), pseudo-classic tragedy

1693-1739 George Lillo: *The London Merchant, or the History of George Barnwell* (1731), domestic tragedy

Famous editions of Shakespeare by

Nicholas Rowe 1709 (contains first biography of Shakespeare)

Alexander Pope 1725 (unscholarly)

Lewis Theobald 1734 (scholarly)

ENGLISH LITERATURE

ENGLISH HISTORY

- 1702-14 Reign of Queen Anne
- 1701-13 War of the Spanish Succession (Marlborough)
- 1720 South Sea Bubble (financial panic)
- 1721-42 Robert Walpole Prime Minister (corrupt "business" administration)
- 1730 Methodist Society constituted (John Wesley, 1703-91)

GENERAL HISTORY

- 1682-1725 Reign of Peter the Great (rise of Russia as a European power)
- 1697-1718 Reign of Charles XII of Sweden

ART, LITERATURE, PHILOSOPHY

Art

- 1684-1759 Handel (German composer; in England)
- 1685-1750 Bach (German composer)
- 1648-1720 Grinling Gibbons (English carver in wood)
- 1646-1723 Sir Godfrey Kneller (German portrait painter in England)
- 1684-1721 Watteau (French painter)
- 1697-1764 Hogarth (English painter and engraver)

AGE OF POPE

Literature

1684-1754 Holberg (Danish dramatist)

Philosophy

1685-1753 Berkeley (Irish bishop and philosopher)



EIGHTEENTH CENTURY COSTUME

Hogarth's *Taste in High Life*, satirizing absurd styles and fads of 1746. The principal figures are exclaiming over a china cup and saucer. Note the large skirts of the women; the muff, cane, wig, and high-heeled slippers of the man; the monkey dressed as a fine gentleman and reading through a magnifying glass a menu of which the items are cocks' combs, rabbits' ears, etc.; the little negro boy, fondled by his mistress; even the satirical pictures on the walls.

JOSEPH ADDISON (1672-1719)

Ease and charm of manners; facility, elegance, and clarity of style. Not regarded highly as poet or dramatist; but celebrated as a political leader depending on literary powers alone, as a writer of graceful essays, and as (in Courthope's phrase) "the chief architect of Public Opinion in the eighteenth century." His purpose expressed in his sentence: "I shall endeavor to enliven morality with wit, and to temper wit with morality."

Leading topics in the *Spectator*: Sir Roger de Coverley and his friends; contemporary follies and affectations (urbanely ridiculed); allegorical visions of life; and critical discussions of *Paradise Lost*, popular ballads, and the imagination.

Youthful Good Fortune (To age 32)

- 1672 Born at Milston, Wiltshire. Father a clergyman.
- 1686 Entered Charterhouse School. Formed there with Steele a friendship to be continued in the university and in life.
- 1687 Entered Queen's College, Oxford.
- 1693 M. A. degree.
- 1694 *An Account of the Greatest English Poets* (poem).
- 1697-1711 Fellowship at Magdalen College, Oxford.
- 1699 Granted a pension of £300 through Charles Montague (afterwards Earl of Halifax), who saw in him future political usefulness.
- 1699-1703 Travels on the continent. (Return caused by loss of pension through the death of King William and political upheaval.)
- 1701 *A Letter from Italy* (poem).

AGE OF POPE

1704 *The Campaign* (a poem celebrating Marlborough's victory at Blenheim) brought him wide popularity.

Political Reward (34 to 39)

1706 Made Under Secretary of State.

1706 *Rosamond* (an opera) acted.

1709-11 Secretary to the lord lieutenant of Ireland.

Political Eclipse and Literary Achievement (37 to 41)

1709-11 Wrote for the *Tatler* (a periodical founded by Steele).

1711 Lost his office with the fall of the Whigs.

1711-12, 1714 Wrote for the *Spectator* (a periodical founded jointly with Steele).

1713 *Cato* (a classical tragedy) acted successfully.

High Political Distinction (42 to 47)

1714 In office again with the triumph of the Whigs.

1715-16 Conducted the *Freeholder* (party periodical).

1715 *The Drummer* (a comedy) acted.

1716 Married the Countess of Warwick.

1717-18 Fellow Secretary of State with the Earl of Sutherland.

1719 Political controversy with Steele.

1719 Death. Buried in Westminster Abbey.

Works in Bohn's *British Classics*.

Eight-volume edition of *Spectator* by G. G. Smith, 1897-8.

Everyman edition of *Spectator*, 4 vols.

Eight-volume edition of *Tatler* by G. A. Aitken, 1898.

Life by Lucy Aikin, 2 vols., 1843.

More modern life by W. J. Courthope (*English Men of Letters*).

Other aids to study: Johnson's life; Macaulay's essay; Thackeray's lecture in *English Humorists*.

DANIEL DEFOE (c1659-1731)

Above all, a shrewd and practical man of affairs; "the Yankee trader of the Queen Anne writers." Member of lower classes, nonconformist, jack-of-all-trades. Until imprisonment fairly open and honest in his course; thereafter seared morally, shifty, intriguing. In literature not of the élite of his day; a versatile, miscellaneous writer, with journalistic instincts. Stories deficient in plot, characterization, fine emotion; but straightforward, concrete, and notable for their use of minute, realistic details.

Growing Success in Business and Literature (To age 43)

c1659 Born in London. Father a butcher.

In dissenters' academy at Newington Green.

1684 Married Mary Tuffley.

1685 Probably in the Duke of Monmouth's army (rebellion).

1692 Bankruptcy after apparently a considerable success in business. Fortunes soon improving, however.

1697 *An Essay upon Projects*.

1701 *The True-Born Englishman* (poetical satire in defence of King William).

1702 Political prospects blighted by the death of the king.

The Shortest Way with Dissenters (satire on established church).

Government Spy (44 to 61)

1703 Because of *The Shortest Way with Dissenters*, fine, pillory, and imprisonment at Newgate. Business wrecked; social hopes blasted.

AGE OF POPE

1704-14 Clandestinely in service of the Tory leader Robert Harley (Lord Oxford), who had secured his release from prison.

1704-13 Edited the *Review* (political periodical, with "Scandal Club").

1706 *The Apparition of One Mrs. Veal* (short, reportorial prose narrative).

1706-10 Mainly in Scotland in government secret service.

1716-20 A spy in Whig pay.

Writer of Realistic Fiction (60 to 65)

1719 ROBINSON CRUSOE.

1720 *Memoirs of a Cavalier; Captain Singleton.*

1722 *Moll Flanders; Journal of the Plague Year; Col. Jacques.*

1724 *Roxana.*

Last Days (71 to 72)

1730 In hiding for some obscure cause. Alienation from son.

1731 Death. Buried in Bunhill Fields cemetery, London.

Editions of novels by G. A. Aitken, 1895; by G. H. Maynardier, 18 vols., 1903-4; in Bohn's British Classics.

Convenient edition of *Robinson Crusoe*: Oxford, Everyman.

Best life and introduction: *Defoe, How to Know Him* by W. P. Trent, 1916.

Other lives by W. Lee (1869), W. Minto (*English Men of Letters*), T. Wright, W. Whitten.

ALEXANDER POPE (1688-1744)

Sickly and deformed. Naturally kind-hearted and sensitive; always tenderly considerate of his mother; loyal to Roman Catholicism in face of temptation to better his fortunes by changing. But became petulant, spiteful, contriving, treacherous. Unique in his time for giving his whole life to letters. The first English writer to win financial independence through his pen alone (this because of the success of his translations). Verse noted for heroic couplet, apothegms, exquisite finish in details, and disregard of nature, passion, and everyday life. Themes satirical or abstract.

Friends: Walsh (who advised him to "be correct"), Martha Blount, Swift, Gay, Arbuthnot, Bolingbroke, Warburton.

Enemies: Dennis (critic), Curll (publisher), Theobald (editor of Shakespeare), Colley Cibber (actor and playwright).

Friends with whom he later quarreled: Wycherley, Addison, Lady Mary Wortley Montagu.

Youthful Fame (To age 25)

1688 Born in London. Father a rich linen draper; Roman Catholic.

Childhood at Binfield, near Windsor.

Since a Roman Catholic, education mainly at home; imperfect.

1709 *Pastorals* (said to have been written at 16).

1711 *An Essay on Criticism*.

1712, 1714 THE RAPE OF THE LOCK (two versions).

1713 *Windsor Forest*.

Translations and Editorial Work (25 to 38)

1713-14 Scriblerus Club (with Arbuthnot, Swift, Gay).

1713 Proposals for translation of the *Iliad*.

AGE OF POPE

- 1717 *Works* (including *Eloisa to Abelard*).
1715-20 Translation of the *Iliad*.
1719 Began residence at Twickenham, on Thames above London.
1725 Edition of Shakespeare.
1725-6 Translation of the *Odyssey*.

Bitter Satire and Moral Essays (41 to 56)

- 1728, 1742 *The Dunciad* (Cibber the hero in the first version, Theobald in the later).
1731-5 *Moral Essays*.
1732-4 *An Essay on Man*.
1735 *Epistle to Dr. Arbuthnot*.
1733-8 *Imitations of Horace*.
1735 Curll's edition of the Correspondence (in which Pope secretly connived).
1736 Authorized edition of the Correspondence (ostensibly to correct misrepresentations in Curll's edition).
1744 Death. Buried in Twickenham Church.

Standard edition by Elwin and Courthope, 10 vols., 1871-98.

One-volume edition: Globe, Cambridge, Astor.

Life by L. Stephen (*English Men of Letters*), by W. J. Courthope (in works), by A. W. Ward (Globe edition), by E. M. Symonds.

Eighteenth century critical study: *The Genius and Writings of Pope* by J. Warton.

Other aids to study: Johnson's life; De Quincey's essay; Lowell's essay; Thackeray's lecture in *English Humorists*.

RICHARD STEELE (1672-1729)

Homely, warm-hearted, generous, impulsive, indiscreet. In literature (for example, in the sentimental comedy, in new types of periodical writing, in most of the themes of the *Tatler* and the *Spectator*) either a discoverer or a very early pioneer. But wrote hastily, leaving Addison to weigh, polish, and perfect.

Schoolboy and Soldier (To age 29)

- 1672 Born in Dublin. Father an attorney.
- 1684 Entered Charterhouse School. Before leaving formed friendship with Addison, his idol practically through life.
- 1690-4 At Christ Church, Oxford. Left without degree.
- 1694 Entered the army.
- 1700 Duel with Captain Kelley (at least partly responsible for his later attacks upon dueling).
- 1701 *The Christian Hero* (an argument for religion).

Playwright and Office Holder (29 to 38)

- 1701 *The Funeral* acted.
- 1703 *The Lying Lover* acted.
- 1705 *The Tender Husband* acted.
- 1705 Married Margaret Stretch, a widow.
- 1706 Death of wife.
- 1707 Married Mary Scurlock.
- 1707 Made official gazetteer.

AGE OF POPE

Writer of Periodicals (37 to 42)

- 1709-11 Founded and with Addison's help conducted the *Tatler* (a periodical). .
- 1710 Lost office as gazetteer through hostility of the Tories.
- 1711-12 With Addison founded and conducted the *Spectator* (periodical).
- 1713 Conducted the *Guardian* (party periodical).
- 1713-14 Political controversy with Swift.
- 1714 Expelled from Parliament by political enemies.

New Success and Political Reward (42 to 50)

- 1714 Patentee and manager of Drury Lane theater.
- 1715 Re-elected to Parliament and knighted.
- 1718 Death of second wife.
- 1719 Political controversy with Addison.
- 1720 The *Theater* (Steele's last periodical).
- 1722 *The Conscious Lovers* acted.

Last Days (52 to 57)

- 1724 Monetary difficulties; retired to Wales.
- 1729 Death. Buried in St. Peter's Church, Carmarthen.

Eight-volume edition of *Tatler* by G. A. Aitken, 1898.

Eight-volume edition of *Spectator* by G. G. Smith, 1897-8.

Everyman edition of *Spectator*, 4 vols.

Athenaeum Press selections from essays and letters.

Mermaid edition of plays.

Standard life by G. A. Aitken. *

Short life by A. Dobson (*English Men of Letters*).

Lecture by Thackeray in *English Humorists*.

JONATHAN SWIFT (1667-1745)

Contradictory qualities. Many elements of kindness, but imperious temper and more and more morbid and savage cynicism. Great intellectual keenness and power; also faculty for detecting human selfishness, triviality, and pretence. Unresting warfare against shams and tyranny—even tyranny over the Irish, whom he hated. -Not primarily a literary man. Writings mostly anonymous. Prose style lucid, apparently unstudied, but always appropriate and effective. Irony grave and irresistible; half earnest, half jesting.

Early Struggles and Disappointments (To age 34)

1667 Born posthumously in Dublin. Father "a poor relation" in a fairly rich English family (ancestors clergy).

1673-81 At Kilkenny Grammar School.

1682-6 At Trinity College, Dublin. Degree by special favor (that is, in spite of certain deficiencies).

1689-90, 1691-4, 1696-9 In household of his kinsman Sir William Temple, Moor Park, Surrey. Study and cultural opportunities; acquaintance with statesmen and even King William. But position equivocal and unsatisfactory. Association with Esther Johnson ("Stella"), of whom he afterward became very fond, though whether he married her or indeed loved her is disputed.

1694-5 Took orders.

1695-6 Prebend of Kilroot, near Belfast.

1699 Death of Temple without leaving substantial aid to

AGE OF POPE

Swift. In Ireland as chaplain and secretary to the Earl of Berkeley, lord deputy.

1701 Obtained living of Laracor, Ireland.

Fame Increased but Hopes Deferred (34 to 42)

1701-9 Spent much time in London for own ends and in service of the church. Long cultivated the Whigs, but vainly.

1704 Published *THE TALE OF A TUB* (written 1796) and *The Battle of the Books* (written 1797).

1708 By means of a celebrated hoax exposed Partridge, the almanac-maker. *Argument against Abolishing Christianity*.

Enormous Power in Tory Government (43 to 47)

1710 Tories under Harley (Lord Oxford) and St. John (Lord Bolingbroke) came into power.

1710-11 Edited the *Examiner* (organ of the Tories); assailed Marlborough and the war with France. Unofficial but enormous power.

1711 *The Conduct of the Allies* (pamphlet attacking war with France).

1710-13 *Journal to Stella* (informal account of men and affairs in letters to Miss Johnson; published 1766).

1713 Appointed Dean of St. Patrick's Cathedral, Dublin.

1713 *Cadenus and Vanessa* (poem on relations with Hester Vanhomrigh) written.

1713-14 Scriblerus Club (with Pope, Arbuthnot, Gay).

1714 Death of Queen Anne; fall of the Tories. Swift retired permanently to his work in Dublin.

ENGLISH LITERATURE

Exile in Ireland, and Madness (46 to 78)

1720 *Proposal for the Universal Use of Irish Manufactures* (beginning of his defence of Ireland).

1724 *Drapier Letters* made him Irish national hero.

1726, 1727 Visits to England.

1726 GULLIVER'S TRAVELS.

1728 Death of Stella.

1729 *A Modest Proposal* (further defence of Ireland).

1731 *Verses on the Death of Dr. Swift*.

1738 Serious mental disorder.

1745 Death. Buried in St. Patrick's Cathedral, Dublin.

Works edited by W. Scott, 19 vols., 1814-24.

Works edited by T. Scott, with introduction by Lecky, 14 vols., 1897-1910.

Convenient edition of *Gulliver's Travels* in Burt's Home Library series.

Journal to Stella edited by G. A. Aitken.

Selections from other prose writings in Camelot series.

Correspondence edited by E. F. Ball.

Life by W. Scott, by L. Stephen (*English Men of Letters*), by J. C. Collins, by H. Craik, by S. S. Smith.

Adverse life by Johnson; adverse lecture by Thackeray in *English Humorists*.

OTHER WRITERS

Cibber, Colley (1671-1757). Actor, manager of Drury Lane theater, writer of comedies with more regard for morals than those they succeeded, adapter of *Richard III* into the form used upon the stage for many years, and author of an entertaining autobiography.

Dyer, John (1698-1758). Welsh poet noted for his interest in nature early in the eighteenth century. *Grongar Hill*, *The Fleece*.

Gay, John (1685-1732). Author of *The Shepherd's Week*, a metrical burlesque on pastoral conventions; *Trivia*, a mock epic describing London street scenes; and *The Beggar's Opera*, a burlesque opera, one of the most successful pieces in English dramatic history.

Lillo, George (1693-1739). *The London Merchant, or the History of George Barnwell*, one of the most popular and historically important of English plays. Direct ancestor of contemporary domestic tragedies.

Prior, Matthew (1664-1721). Writer of epigrams—the best in English—and light social satires.

Shaftesbury, Anthony Ashley Cooper, Earl of (1671-1713). A graceful prose writer and philosopher who exercised a great influence upon Pope (*The Essay on Man*) and other writers of the day. A believer in the harmony of the universe. Critic. *Characteristics of Men, Manners, Opinions, and Times*.

Thomson, James (1700-48). Historically important for his bringing back into use blank verse (*The Seasons*) and the Spenserian stanza (*The Castle of Indolence*), and increasing an interest in the firsthand observation of nature.

Watts, Isaac (1674-1748). Famous hymn-writer. *O God, Our Help in Ages Past*.



Sites of Famous Amusement Places. Elizabethan

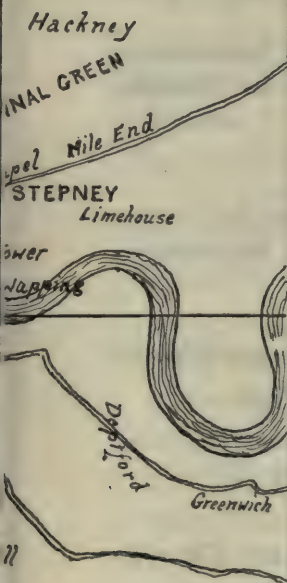
1. Theater
2. Curtain
3. Fortune
4. Red Bull
5. Blackfriars
6. Salisbury Court
7. Whitefriars
8. Phoenix or Cockpit
9. Swan
10. Hope
11. Rose
12. Globe

18th Century

13. Goodman's Fields
14. Covent Garden
15. Drury Lane
16. Haymarket
17. Ranelagh
18. Vauxhall

Note that Elizabethan theaters except Blackfriars were outside the city, and important eighteenth century theaters in the west end. Garrick's success at Goodman's Fields was therefore all the more remarkable.

Note, further, the small size of The City (within the walls) in comparison with modern London, which extends beyond the limits of this map



1740

AGE OF JOHNSON

1798

[Publication of *Pamela*]

[Publication of *Lyrical Ballads*]

A great widening of subject matter: interest in the past, nature, mystery, the lower classes. Production of literature confined less to London.

The classic tradition shaken by devotion to Spenser, Shakespeare, Milton; and by renewed interest in primitive writings and Chaucer. Literature became a profession.

Poetry

Mostly imitative of Pope or in more or less conscious revolt against him under influence of Milton, Spenser, Shakespeare, and folk epics and ballads.

New forms of verse; more lyrics.

1709-84 Samuel Johnson: *The Vanity of Human Wishes*

1728-74 Oliver Goldsmith: *The Deserted Village*

Poets of melancholy (mostly before 1760)

1683-1765 Edward Young: *Night Thoughts*

1721-59 William Collins: odes

* 1716-71 Thomas Gray: *Elegy in a Country Church-yard*

Revival of primitive poetry (between 1760 and 1770)

1721-1811 Thomas Percy (editor): *Reliques of Ancient English Poetry*

1736-96 James Macpherson: *Ossianic Poems*

1752-70 Thomas Chatterton: *Rowley Poems*

Poetry after 1780

1731-1800 William Cowper: *The Task*

1754-1832 George Crabbe: *The Village*

1757-1827 William Blake: *Songs of Innocence*

* 1759-96 Robert Burns: songs and lyrics

AGE OF JOHNSON

Prose

Sonorous and antithetical style under the influence of Johnson
Rise of the novel, the history, and the modern newspaper
(*Morning Post*, *Times*, etc.)

- *1709-84 Samuel Johnson: *Dictionary*, conversations
- *1740-95 James Boswell: *Life of Johnson*
- *1729-97 Edmund Burke: speeches
- 1737-94 Edward Gibbon: *The Decline and Fall of the Roman Empire*
- The realistic or sentimental novel (mostly before 1770)
 - * 1691-1761 Samuel Richardson: *Clarissa Harlowe*
 - *1707-54 Henry Fielding: *Tom Jones*
 - 1721-71 Tobias Smollett: *Humphrey Clinker*
 - 1713-68 Lawrence Sterne: *Tristram Shandy*
 - *1728-74 Oliver Goldsmith: *The Vicar of Wakefield*
 - 1752-1840 Frances Burney: *Evelina*

Gothic romance (after 1764)

- 1717-97 Horace Walpole: *The Castle of Otranto*
- 1764-1823 Mrs. Anne Radcliffe: *The Mysteries of Udolpho*

Drama

Decline of classical influence; growing influence of Shakespeare
Increasing separation of literature and drama

Actors: David Garrick (1717-79), Mrs. Siddons (1755-1831), John Philip Kemble (1757-1823)

- 1728-74 Oliver Goldsmith: *She Stoops to Conquer*
- 1751-1816 Richard Brinsley Sheridan: *The School for Scandal*

Famous editions of Shakespeare by Johnson (1765), Capell (1768), Steevens (1773), Malone (1790)

ENGLISH LITERATURE

ENGLISH HISTORY

- 1757-61 Ministry of William Pitt (Lord Chatham)
- 1757 Clive's victory at Plassey (India won for England)
- 1759 Wolfe's victory at Quebec (Canada won for England)
- 1760-1820 Reign of George III
- 1765 The Stamp Act
- 1775-83 The American Revolution
- 1786-95 Trial of Warren Hastings (beginning of better colonial government)
- 1783-1801, 1804-6 Ministries of William Pitt the Younger
- 1793 War with France begun

GENERAL HISTORY

- 1740-86 Reign of Frederick the Great (rise of Prussia)
- 1762-96 Reign of Catherine the Great of Russia
- 1772, 1793, 1795 Partition of Poland
- 1789 Fall of the Bastille (beginning of the French Revolution)

ART, LITERATURE, PHILOSOPHY, ETC.

Art

- 1723-92 Reynolds (English portrait painter)
- 1727-88 Gainsborough (English portrait painter)
- 1757-1827 William Blake (English painter and book engraver)

AGE OF JOHNSON

- 1732-1809 Haydn (German composer)
1756-91 Mozart (German composer)
Died 1779 Chippendale (English cabinetmaker)
1751-1806 Sheraton (English maker and designer of
furniture)

Literature

- 1694-1778 Voltaire (French satirist and dramatist)
1707-93 Goldoni (Italian dramatist)
1729-81 Lessing (German critic and dramatist)
1749-1832 Goethe (German poet, novelist, and drama-
tist)
1759-1805 Schiller (German poet and dramatist)

Philosophy, etc.

- 1688-1772 Swedenborg (Swedish mystic)
1712-78 Rousseau (French individualist): *Confessions*
1711-76 Hume (Scotch philosopher)
1724-1804 Kant (German philosopher)
1723-90 Adam Smith (Scotch political economist): *The
Wealth of Nations*
1723-80 Blackstone (English lawyer): *Commentaries*

EDMUND BURKE (1729-1797)

Usually in the party of the opposition; never in high office, and never really popular except after the failure of the French Revolution, which he had denounced. The greatest of English political philosophers. Lover of liberty and of orderly, constitutional progress. Massiveness of intellect, splendor of imagination, stateliness of phrase, fervor of feeling.

(The division of his mature activities into three objects of interest and three decades is, of course, only roughly accurate.)

Education (To age 21)

1729 Born in Dublin. Father a lawyer, a Protestant; mother a Roman Catholic.

1743-8 At Trinity College, Dublin.

1750 Studied law in the Middle Temple, London.

Rise to Fame (21 to 41)

1756 *A Vindication of Natural Society* (ironical reply to Bolingbroke's arguments against revealed religion).

On the Sublime and Beautiful.

1757 Married Jane Nugent, daughter of a physician.

1759-88 Editor of the *Annual Register* (record of contemporary history).

1759-64 Private secretary to William Hamilton.

1761 With Hamilton to Ireland.

1764 Became a member of Johnson's Literary Club.

1765 Secretary to Lord Rockingham, prime minister.

AGE OF JOHNSON

- 1766 Entered Parliament.
- 1768 Purchased a large estate near Beaconsfield.
- 1770 *Thoughts on the Present Discontents.*

Interest in America — the '70's (41 to 51)

- 1774 *Speech on American Taxation.*
- 1775 SPEECH ON CONCILIATION WITH THE COLONIES.
- 1777 LETTER TO THE SHERIFFS OF BRISTOL.

Interest in India — the '80's (51 to 61)

- 1782 Whigs and Rockingham again in power; Burke merely made paymaster of the forces; disappointed.
- 1785 *Speech on the Nabob of Arcot's Debts.*
- 1789-94 Prosecution of Warren Hastings.

Hostility to the French Revolution — the '90's (61 to 68)

- 1790 *Reflections on the French Revolution.* Broke with Fox and Whigs, who approved the French Revolution.
- 1794 Death of his son Richard; Burke retired in great loneliness to Beaconsfield. Refusal of a peerage.
- 1796 *Letter to a Noble Lord.*
Letters on a Regicide Peace.
- 1797 Death. Burial at Beaconsfield.

Works, 12 vols., 1898.

Standard life by Sir J. Prior, 1824.

Later lives by J. Morley (English Men of Letters); by T. Mac-Knight, 3 vols.

American speeches and letters in Everyman series.

Reflections on the French Revolution in Everyman series.

Selections by B. Perry in English Readings.

ROBERT BURNS (1759-1796)

The most beloved poet of Scotland and the greatest song-writer in the world. Favorite subjects: Scottish life and customs, conviviality, friendship, love, patriotism. Bitter satirist of hypocrisy and self-righteousness. Among the first to exhibit the nobility and fineness of the peasant and the joys and sorrows of the peasant life. Inflexibly independent and democratic. His best poems, simple and artistically sincere, voice without sentimentality or triviality in varying tones of humor and pathos the emotions of the common man, but with uncommon intensity.

Peasant, Ploughboy, and Poet (To age 27)

1759 Born at Alloway, near Ayr, Scotland. His father, a farmer in poor circumstances, gave his children most of their instruction himself.

1766-77 On farm at Mt. Oliphant, two miles from Alloway; "the unceasing moil of a galley slave."

1777-84 On farm at Lochlea, near Ayr; an attempt to learn flax-dressing at Irvine (1781) led him into bad company, loose living, and suspected opinions.

1784-86 On death of his father, took with his brother Gilbert, Mossiel farm near Mauchline. Wrote most of his best poems other than his songs. Love affairs with Mary Campbell (Highland Mary) and Jean Armour.

1786 To meet cost of intended emigration to Jamaica published the Kilmarnock edition of his POEMS (including *The Holy Fair*, *THE COTTER'S SATURDAY NIGHT*, etc.).

AGE OF JOHNSON

Social Success (27 to 29)

1786-7 First winter in Edinburgh; feted and honored; Edinburgh edition of poems brought him £500.

1787 Summer trip in the Highlands.

1787-8 Second winter in Edinburgh; less attention from society and increasing dissatisfaction with it. Met Mrs. McLehose ("Clarinda") with whom he had a sentimental correspondence, signing himself "Sylvander."

Embitterment (29 to 35)

1788-96 During this period he wrote most of his great SONGS, contributing them freely to Johnson's *Musical Museum* and Thomson's *Scottish Airs with Poetry*.

1788 Married Jean Armour, and took a farm more beautiful than productive at Ellisland near Dumfries.

1789 Became an excise officer.

1790 Wrote TAM O'SHANTER, only long narrative poem.

1791 Moved into Dumfries; too great sociability there, interest in revolutionary principles, depression at his comparative failure. Refused to write for money.

1796 Died. Buried at Dumfries.

Definitive edition of poetry by W. E. Henley and T. F. Henderson, 4 vols., 1901.

One-volume edition of poems: Globe (including letters), Oxford, Cambridge, Astor.

Works with detailed life (by R. Chambers) revised by W. Wallace, 4 vols., 1896.

Life by J. C. Shairp (English Men of Letters), J. S. Blackie (Great Writers), by G. Setoun, by T. F. Henderson.

Good introduction: *Burns, How to Know Him*, by W. A. Neilson.

Essay by Carlyle, by Stevenson in *Familiar Studies of Men and Books*.

OLIVER GOLDSMITH (1728-1774)

Homely, awkward, droll, always getting into scrapes, Goldsmith outwardly almost a comic figure. But because of his childlike imprudence, his ungoverned generosity, and his persistent idealism one of the most loved of authors. Though he was strongly under the influence of Pope and Johnson, his style simple and direct. Many of his works "pot-boilers," but his poetry, his plays, and especially his essays and his single novel charming in their wit, tender humor, and wide sympathy. Johnson's judgments on him famous: that he touched nothing he did not adorn, and that no man was more foolish when he had not a pen in his hand or more wise when he had.

Youthful Irresponsibility (To age 29)

1728 Born in Pallas (?), Ireland. Father, a clergyman.

1734-45 School days at Lissoy ("Sweet Auburn"), Athlope, and Edgeworthstown.

1745-49 At Trinity College, Dublin; poverty and reckless improvidence.

1749-52 Futile attempts at preparing for the church, at teaching, and at law.

1752 To Edinburgh to study medicine.

1754-56 Wanderings on the continent.

1756 In London; apothecary's assistant, actor, school-teacher, doctor.

Hack Writer (29 to 37)

1757 Contributor to the *Monthly Review*.

1758 Rejected by the College of Surgeons.

1759. Sole (?) contributor to the *Bee*, a weekly of eight numbers.

AGE OF JOHNSON

1761 Met Dr. Johnson.

1762 *The Citizen of the World* (pretended letters from a "Chinese philosopher," in London).

1764 Literary Club formed; Goldsmith a member. *The Traveller*, a poem, brought him recognition.

Prominence (37 to 46)

1765 *Essays by Mr. Goldsmith*.

1766 VICAR OF WAKEFIELD (written 1761-2).

1767 *The Good-Natured Man*, a comedy; accompanied by a quarrel with Garrick. On the strength of its production Goldsmith took quarters in the Temple.

1769 *The Roman History*. Nominated as honorary professor of history in the Royal Academy.

1770 THE DESERTED VILLAGE, a poem. Trip to France with the Misses Horneck, sisters of whom he was fond; called Catherine "Little Comedy" and Mary, to whom he was especially attentive, "the Jessamy Bride."

1771 *The History of England*.

1773 SHE STOOPS TO CONQUER, a play (published 1774).

1774 *Retaliation*, a poem; mock epitaphs on certain of his friends.

An History of the Earth and Animated Nature.

Died. Buried in the yard of the Temple Church.

Works in 12 vols., 1900.

One-volume edition of poems: Astor.

Convenient edition of *The Vicar of Wakefield* in Camelot series.

Convenient edition of plays in Riverside Literature series.

Life by W. Irving (delightful; unreliable), by W. Black (English

Men of Letters), by A. Dobson (Great Writers), by H. S. Krans.

Essay by Macaulay, and lecture by Thackeray in *English Humorists*.

THOMAS GRAY (1716-1771)

Shy, pensive, scholarly; responsive to a variety of influences, including natural scenery, Gothic architecture, and Norse legend. In early work shows the restraint, the fondness for personification, the tendency to moralize, and the exquisite finish which mark the classical poets; but in the two succeeding stages shows increasing boldness and originality.

Classical Influence (To age 32)

1716 Born in London. Father a scrivener and business man of somewhat tyrannical disposition.

c1727 Entered Eton.

1734-8 At Peterhouse College, Cambridge.

1739-41 Traveled on the continent with Horace Walpole.

1741-2 At Stoke Poges, near Windsor.

1742 Wrote *Ode to the Spring* (published 1748) and *Ode on a Distant Prospect of Eton College* (published 1747).

1742 Secluded himself at Peterhouse, Cambridge.

Original Achievement (34 to 41)

1750 *Elegy Written in a Country Churchyard* completed (published 1751).

1755 *The Progress of Poetry* completed; *The Bard* begun (both published 1757)

1756 Transferred himself to Pembroke Hall, Cambridge.

1757 Refused the laureateship.

Norse Translations, and Silence (45 to 55)

1761 Translated *The Fatal Sisters* and *The Descent of Odin*.

AGE OF JOHNSON

Traveled in Wales, the English lake district, and Scotland.

1768 Appointed professor of modern history at Cambridge. Delivered no lectures.

1771 Death. Buried in Stoke Poges churchyard.

Works edited by E. Gosse, 4 vols., 1884.

Poetical works edited by J. Bradshaw, 1891.

Poems with selected letters and essays in Everyman series.

English poems edited by D. C. Tovey, 1898.

Selected poems and prose in Athenaeum Press series.

Letters edited in two volumes by D. C. Tovey, 2 vols., 1900-04.

Life by E. Gosse (English Men of Letters).

Gray and His Poetry by W. H. Hudson, 1912.

Life by Johnson (hasty and unfair); essays by M. Arnold and Lowell.

A COFFEE HOUSE

From an old print of 1710. Note the three-cornered hats, the wigs, the long coats, the knee breeches of the men; the high headdress of the woman at the counter, and the furnishings of the coffee shop. The boy in the foreground is pouring coffee; the man at the side is having a cup of the beverage dashed in his face.



SAMUEL JOHNSON (1709-1784)

Renowned more for his character and conversation than for his books. His style formal, especially in his earlier works, with many polysyllabic words of Latin origin, and complicated and elaborate sentence structure (Goldsmith said of him that if he wrote a fable about little fishes, he would make the fishes talk like whales). In conversation dogmatic, prejudiced, argumentative (therefore called *Ursa Major* — the Great Bear), but ready, apt, and for the most part incomparably sane and effective. An interesting companion, a "clubable man," and so distinguished by common sense, sincerity, and rectitude, that he was in his own day and continues to be one of the most respected of English men of letters. His huge figure and rolling gait, his near-sightedness, absent-mindedness, and fondness for tea, his melancholy, his indolence, his generosity and forbearance toward the unfortunate, his crushing disapproval of the presumptuous, his love of the city, his orthodoxy, and his stout conservatism — all these the subjects of many stories recorded by Boswell and others.

Education (To age 22)

1709 Born at Lichfield, Staffordshire. Father a bookseller, in whose shop he acquired the best part of his education.

1728 Entered Pembroke college, Oxford; life of poverty, and fierce independence.

1731 Latin translation of Pope's *Messiah*.

1731? Left the university without a degree.

Failure in the Country (22 to 27)

- 1731-5 Tried school-teaching, visited at Birmingham, translated Lobo's *Voyage to Abyssinia* (1735).
 1735 Married Elizabeth Porter, a widow twenty years his senior.
 1736 Opened a school near Lichfield, which proved unsuccessful.
 1737 Set out for London with David Garrick, one of his pupils.

Obscurity in London (27 to 36)

- 1738-44 Contributor to the *Gentleman's Magazine*, writing especially reports, from notes given him by others, of the debates in the House of Commons.
 1738 *London*, a satiric poem.
 1744 *Life of Savage* (Savage a companion in his days of privation).

Success as a Writer (36 to 53)

- 1747 *Dictionary of the English Language* begun.
 1749 *The Vanity of Human Wishes*, his best poem.
 Irene, a tragedy in the classical mode, unsuccessfully produced by Garrick.
 1750-2 *The Rambler*, a semi-weekly essay periodical.
 1752 Death of his wife.
 1755 THE DICTIONARY published; the letter in which he refused to dedicate it to Lord Chesterfield has been called the Declaration of Independence of literary men.
 1758-60 *The Idler*, a series of essays. (Collected 1761.)
 1759 *Rasselas*, a didactic story.
 1762 A government pension of £300.

Eminence as a Conversationalist (53 to 75)

1763 Met James Boswell, his future biographer.

1764 With Sir Joshua Reynolds, founded the Literary Club; among the members Burke and Goldsmith; later, Gibbon, Boswell, and Garrick.

A friend of the Thrales, whose house became a home to him.

1765 An edition of Shakespeare's plays with a famous PREFACE.

1773 Visited Scotland with Boswell.

1775 *Journey to the Western Islands*.

1779-81 THE LIVES OF THE POETS.

1781 Death of Thrale, followed by Johnson's gradual estrangement from Mrs. Thrale.

1784 Died. Buried in Westminster Abbey.

Standard edition of works by G. B. Hill, 9 vols., 1825.

Best edition of *The Lives of the Poets*, 3 vols., 1905.

Rasselas in various school editions.

Standard life by James Boswell (1791), edited by G. B. Hill, 1874.

Supplementary material on life in Mrs. Piozzi's *Anecdotes* (1785) and Madame D'Arblay's *Diary* (1841).

Brief lives by L. Stephen (*English Men of Letters*) and F. Grant. Essay by Macaulay.

OTHER WRITERS AND WORKS

- Beckford, William (1759-1844).** Famous for the immense romantic mansion he erected, Fonthill Abbey; and his oriental romance, *Vathek* (1784).
- Blake, William (1757-1827).** Engraver, mystic, and poet; as a writer important mainly for his short poems, which are simple and very powerful. *Songs of Innocence*.
- Boswell, James (1740-95).** A Scotchman who whenever he had opportunity devoted himself to Dr. Samuel Johnson, and from this association produced perhaps the most successful literary portrait in English.
- Burney, Frances; Madame D'Arblay (1752-1840).** Vivacious portrayer of court life in *Evelina*, a comic novel, and in *Diaries and Letters*; a friend and admirer of Dr. Johnson.
- Chatterton, Thomas (1752-70).** "The marvellous boy" who at the age of ten was circulating poems ostensibly taken from manuscripts by T. Rowley, which were, he said, preserved in the church of St. Mary Radcliffe, Bristol. Committed suicide when seventeen after coming to London; starving and neglected.
- Chesterfield, Philip Stanhope, Lord (1694-1773).** Fine gentleman, statesman, and author, whose *Letters*, written to his natural son, embody the morals of a man of the world.
- Collins, William (1721-59).** Author of a few finely wrought *Odes*. Became insane at the age of thirty-three.
- Cowper, William (1731-1800).** Famous as a letter-writer and poet of nature. Oppressed by a melancholy which at intervals became insanity. *The Task*.
- Crabbe, George (1754-1832).** A clergyman and poet remarkable for the directness and realism of his pictures of English country life. Befriended by Burke. *The Village*.
- Fielding, Henry (1707-54).** Lawyer and playwright who, begin-

ning his novel-writing in burlesque of Richardson, became in the opinion of many critics the greatest of English novelists, and with a certain large looseness of plot and interspersed author's comment, did much to determine the form of later novels (notably Thackeray's). Characters realistically and sometimes coarsely, but always powerfully drawn (Parson Adams, Squire Western). *Tom Jones*.

Gibbon, Edward (1737-94). *The Decline and Fall of the Roman Empire*, remarkable for the care and accuracy of its preparation and the ornate elegance of its style.

Letters by "Junius" (1769-72). Bitter criticisms directed especially against George III and the Duke of Grafton; problem of authorship one of long standing; usually ascribed to Sir Philip Francis.

Lewis, Matthew Gregory (1775-1818). *The Monk*, a tale of the supernatural and the horrible; once shuddered over, now laughed at. Transitional to the next age.

Macpherson, James (1736-96). *Fingal*, in pseudo-biblical prose, purporting to be the translation from the Erse language of an epic poem by Ossian concerning the Gaelic heroes. Now largely discredited after a famous controversy as to its authenticity and much praise by notable persons of its literary value.

Mackenzie, Henry (1745-1831). His *Man of Feeling* one of the most popular and influential of the sentimental novels.

Percy, Bishop Thomas (1729-1811). Editor of *Reliques of Ancient English Poetry*, a collection of old ballads, so influential as to be called the Bible of the romantic movement.

Radcliffe, Mrs. Anne (1764-1823). Most famous writer of romantic novels before Scott. Her stories full of descriptions, and of strange mysteries finally explained rationally. *The Mysteries of Udolpho*.

Richardson, Samuel (1689-1761). A London printer who, asked by a publisher to write a series of model letters, made them tell a complete story, and so produced *Pamela*, the first typical English novel. *Clarissa Harlowe*, his greatest work.

Shenstone, William (1714-63). An amiable bachelor, noted for the inscriptions he placed about his grounds at the Leasowes in

AGE OF JOHNSON

Shropshire (now in Worcestershire), for his poem in imitation of Spenser (*The Schoolmistress*), and for the assistance he gave Percy on the *Reliques of Ancient English Poetry*.

Sheridan, Richard Brinsley (1751-1816). A long and romantic life, ending in obscurity. Dramatist, theatrical manager, parliamentary orator. *The Rivals*, *The School for Scandal*.

Smollett, Tobias (1721-71). Author of coarse but vigorous sea tales, and of *Humphrey Clinker*, a humorous story of travel in Great Britain told in the form of letters.

Sterne, Lawrence (1713-68). An Irish clergyman whose *Tristram Shandy* and *A Sentimental Journey* are remarkable for their wilful plots and their combination of humor and "deliberate self-conscious indulgence in feelings of pathos."

Walpole, Horace; Earl of Orford (1717-97). A brilliant but frivolous dilettante notable in literature mainly on account of his *Letters*. His *Castle of Otranto*, once considered very terrifying, the first English romance with medieval setting.

Wesley, Charles (1708-88). Hymn-writer, brother of John Wesley, founder of Methodism. *Jesus, Lover of my Soul*.

Warton, Joseph (1722-1800). Headmaster of Winchester College, author of odes and miscellaneous poems which show romantic elements, and adverse critic of Pope in *An Essay on the Genius and Writings of Pope*. Brother of Thomas Warton.

Warton, Thomas (1728-90). Good-natured but lazy poet laureate (best work in sonnets) and professor of poetry at Oxford; notable critic (*Observations on the Fairy Queen, History of English Poetry*). Brother of Joseph Warton.

White, Gilbert (1720-93). His *Natural History and Antiquities of Selborne*, in the form of letters to friends, one of the classics among nature-books.

Young, Edward (1683-1765). Bishop and author of *The Complaint, or Night Thoughts*, a religious poem in blank verse, for years to be found on every center table.

PERIOD OF LIBERALISM

(1798-1914)

SUMMARIES OF HISTORY, LITERATURE, LANGUAGE,
AND SOCIAL CONDITIONS

History

The period was diverse. Its dominant note was liberalism, but this liberalism both suffered checks and took a variety of forms. The period may be divided into three ages.

(1) Age of **depression**, to 1832. A few ardent men clung passionately to the ideal of individualism, and urged the overthrow of institutions and customs that interfered with personal freedom and development. But in general the failure of the French Revolution and the menace of Napoleon caused such depression that for two decades all movements of reform were stifled.

(2) Age of **achievement and complacency**, to 1870. The conservatism and discouragement of the preceding age gave place to extraordinary advances — socially, in humanitarian reform; politically, towards democratic government; intellectually, in popular education and careful scholarship; materially, in science, in invention, in industrial enterprise, and largely as resulting from these, in comfort. Satisfaction in these advances was unfortu-

PERIOD OF LIBERALISM — INTRODUCTION

nately accompanied by much complacency and crass "philistinism."

(3) Age of **dissatisfaction and irritation**, to 1914. Much of the preceding achievement was continued, but dissatisfaction with it and irritation at the complacency it fostered arose, because its benefits were not shared in fairly by all classes of society (labor unions, socialism, feminism, etc.), and because the benefits themselves were regarded as too materialistic.

Literature

A period (1) of **individualism** that was gradually modified by other forces, (2) of an increasingly pronounced drift toward **realism**, and (3) of **spiritual unrest**. Its great contributions: poetry in a wide variety of forms, the novel, and in recent years, the prose drama.

The ideal in life: the exercise of one's rights, adjustment to changing material conditions, specialization.

The ideal in literature: the expression of the individual. In the second age this ideal was modified by a regard for the conventions and proprieties; in the third age by an interest in social solidarity.

Subject matter: whatever the writer might choose — nature, emotion, unusual environments, romance in realistic guise, social and religious problems, a portrayal of life amazingly faithful to at least the superficial aspects.

Language

Because of the powerful influence of the printing-press for uniformity, few changes in grammar occurred; but such forms as the subjunctive and *whom* were pre-

served with difficulty. Punctuation and, in less degree, spelling were simplified. Writers sought individuality and force, rather than correctness, in writing; toward the end of the period they cultivated a style which in brisk directness approached the journalistic. In the early part of the period there was a strong movement toward strict conformity to a single standard in pronunciation and diction (supposed to be recorded in the dictionary), but the development of a scientific attitude toward language discouraged this attempt, differences between English and American usage, for example, being recognized without being condemned. With the renewed interest in the older English writers, many obsolete and archaic words were revived, and the conventional phrases of poetry were largely discarded. Through the progress of science and invention many words were added to the language.

Social Conditions

Conditions of life have changed more during this period than in almost all the other periods combined. Especially has life been made more *comfortable* even for the poor by numerous inventions and improvements. Thus such common conveniences as friction matches came into use only in this century; soap, formerly expensive and so offensive in smell that lavender was placed with linens to counteract the odor, has become cheap and unobjectionable; armchairs became common with the middle classes only by the middle of the century. Steam and gasoline engines, electrical appliances, and machinery generally have refashioned human life. More attention has been paid to *sanitation* and public health. *Manners*

PERIOD OF LIBERALISM — INTRODUCTION

have softened: brutal punishments have been abandoned, profane language and drunkenness have diminished and public opinion concerning them has changed profoundly; dueling has been abolished, gambling is no longer considered respectable, and immorality is less publicly flaunted than at the beginning of the century. Social life has become less ceremonious; stateliness has given place to informality. Thus a hundred years ago a boy addressed his father as "honored sir"; now he is likely to call him "dad." For many years there was a strong and successful movement for the strict observance of Sunday. Recent years have witnessed increasing consideration for the tastes and wishes of children both in family life and education.

Classes.—Under Victoria **court life** was reformed, and royalty for the first time since the Stuarts again had the respect and affection of the majority of the nation. The **middle classes** were dominant, but the laboring classes have become increasingly important, asserting themselves through strikes, trade unions, and political agitations. The conditions of **labor** have improved, especially as regards women and children; in the first part of the century these were almost inconceivably bad. **Rural life** has become less and less vigorous and interesting, and the class of yeoman farmers has entirely disappeared. **Cities** have grown enormously. **Poverty** has been widespread. Within recent years a system of **old age pensions** has saved the aged poor the ignominy of going to the workhouse.

Roads.—By 1800 the highways were already being greatly improved, and a widely developed system of canals was making communication easier; but when railroads became common, they changed the industrial and social life of England, and the old life of the road, the life that had centered about the stage coach, the pack-trains, and the country inns, largely vanished. More recently the automobile has brought back in a measure activity to the highways, and rendered even outlying districts accessible.

ENGLISH LITERATURE

Perhaps hardly concerned with "roads" but surely important as increasing ease of communication, were the introduction of the penny post in 1839 (before this time charges varied with the distance and were paid by the receiver), the coming into general use of the telegraph in 1850, the laying of the cable to America in 1866, and the practical application of wireless telegraphy following Marconi's patent of 1897.

London.—The monuments of the old City, a district now almost entirely given over to business, have been practically obliterated in the rebuilding of the modern metropolis. Old streets have been blotted out and old edifices torn down. The city as a whole has enormously increased in size and population. With the improvements of the streets, the Thames has come to be little used by citizens. Even the cabs and omnibuses of Victorian London have given place to motor buses, underground electric railways ("tubes"), and surface cars ("trams"). With more efficient means of illumination (gas was first used for street lighting in 1807) and organized police protection came a great increase in night activities and amusements. Hotels, restaurants, and theaters were never so popular. (See Appendix X.) Favorite social amusements throughout the century have been cards and dancing, but the square dances at first popular gave place early before the waltz. Cricket and horse racing have been the national outdoor sports.

Houses.—The usual London dwelling houses of the nineteenth century were set close together, and close to the street; they were three or more stories high and plain in architecture. (Note that in English books, *first floor* does not mean *ground floor* as in America, but the story above this.) The kitchen, in the basement, was reached by an area (a small, railed-off sunken court with descending steps). The houses were heated by fireplaces, were lighted by gas, and especially from 1840 until 1860 were much over-furnished with furniture and hangings of vulgar design. The efforts of Morris and Ruskin produced a revolution toward simplicity and genuineness which is still incomplete.

Food.—There has been a greater consumption of meat and tea;

PERIOD OF LIBERALISM — INTRODUCTION

and less — relatively — of coffee. Many prepared and preserved foods have been placed on sale, relieving the household of their preparation. The fashion shifted about 1865 from snuff-taking to smoking. Three meals a day have become customary (besides afternoon tea); the dinner hour has advanced to seven or later.

Dress.— **Men's dress** has become increasingly somber in color and fixed in fashion. Pantaloon gave place to trousers about 1830. After the Crimean war the hair was clipped in the military manner instead of worn in long locks. White collars replaced stocks about 1855. The styles of **women's dress** have varied too greatly for summary. Notable styles were those (1840-50) demanding tight lacing; these were followed by the use of the crinoline and then of the bustle. About 1875 much jewelry was worn even in the daytime.

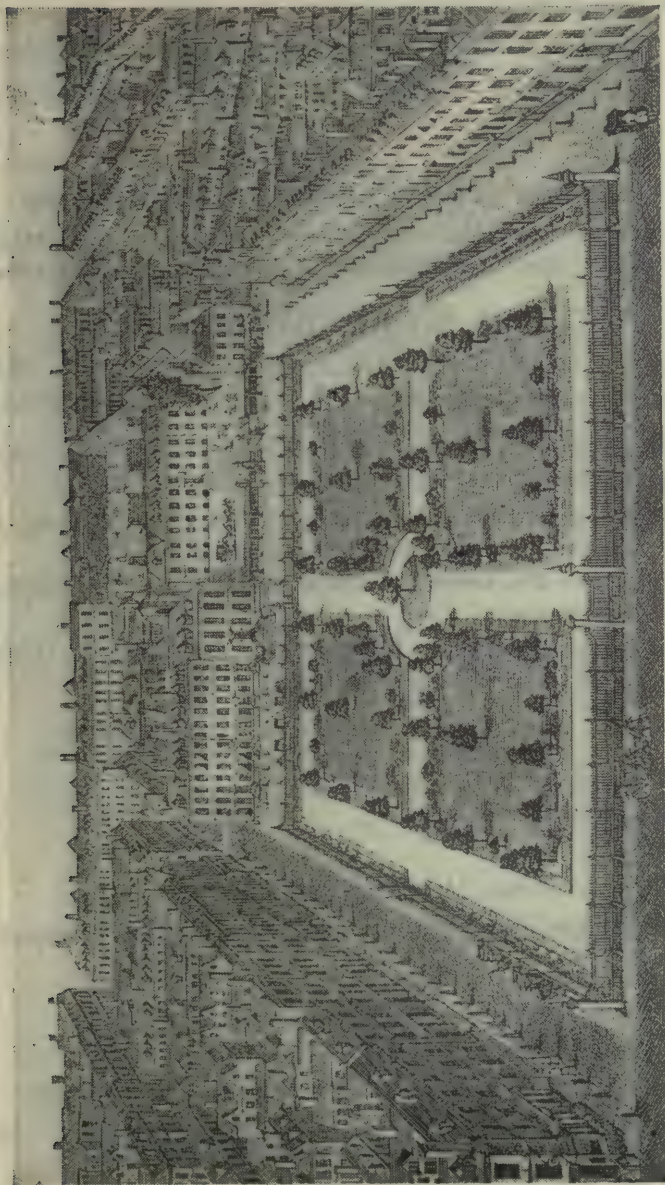
Literary Conditions.— Cheap transportation has brought to the general public the broadening influences of travel. More general education has also been fostered, though the government did nothing to assist education until 1833, and until 1870 made no provision for Board schools (day schools free from religious affiliations and supported from the public funds). This wider opportunity for travel and education has naturally increased the number of readers, and made a greater demand for cheaper and more popular books and periodicals. Many authors of prominence nowadays are untouched by "public school" and university traditions.

People of the wealthier classes do not send their children to the Board schools. Education for **girls** at the beginning of the century was obtained mainly through governesses and private boarding schools. Instrumental and vocal music and ladylike manners received most attention. Knowledge of household affairs and of life in general was thought unladylike. Bodily exercises were frowned upon; instead various mechanical devices were employed for moulding the figure. After 1864 education for girls more and more resembled that for boys. In recent years athletic sports have become fashionable.

Public and private schools for **boys** developed such great abuses that in 1861 a governmental investigation led to important reforms.

In the latter part of the century the "public schools" became very popular. The course of study has become more diversified than in the eighteenth century but still emphasizes Greek and Latin. One great abuse was removed by the foundation of schools for little boys preparatory to the "public schools." Boys of the upper classes were formerly sent to these preparatory schools at the age of eight or nine; to the "public schools" at thirteen or fourteen; then to Oxford or Cambridge. (See Appendix VIII.) Universities were opened in London and other large cities; these have been patronized chiefly by the middle classes. Not until near the middle of the century were Oxford and Cambridge thrown open to dissenters, and women admitted to college lectures and examinations.

During the period the universities have become more and more interested in a varied scholarship, especially in science. New theories in geology concerning the history of the planet, and in biology concerning the development of life (the evolutionary theory of Darwin) have revolutionized almost every department of thought and have precipitated profound religious controversies.



AN EIGHTEENTH CENTURY SQUARE

Leicester Square, from an old cut. Note the plain architecture of the houses, the posts along the roadway to protect pedestrians, the open space in the center of the square, formerly a favorite place for duels (the scene of the duel in *Henry Esmond* between Mohun and Castlewood). Famous residents of Leicester Square were Sir Joshua Reynolds, William Hogarth.

Note also the coaches and the sedan chair shown in the picture.

ENGLISH LITERATURE

LITERATURE OF THE PERIOD OF LIBERALISM

1798

[Wordsworth and Coleridge's *Lyrical Ballads*]

1914

[Outbreak of the World War]

AGE OF WORDSWORTH

1798

(ROMANTICISM)

1832

[Wordsworth and Coleridge's *Lyrical Ballads*]

[Death of Scott]

The second great creative period in English literature (especially great in poetry)

Further widening of subject matter: nature, children, man as man, animals, the past, the remote, the supernatural

Style in both prose and verse individual, impassioned, imaginative
Idolatry of Shakespeare

French and German influence on literature and thought (Coleridge introduced German philosophy into England)

Poetry

Threw off heroic couplet

Employed a variety of forms

Lake poets

*1770-1850 William Wordsworth: *Tintern Abbey*

*1772-1834 Samuel Taylor Coleridge: *The Ancient Mariner*

1774-1843 Robert Southey: lyrics and epics

Revolutionary poets

*1788-1824 Lord Byron: *Childe Harold's Pilgrimage*

*1792-1822 Percy Bysshe Shelley: *Prometheus Unbound*

1771-1832 Sir Walter Scott: *The Lady of the Lake*

AGE OF WORDSWORTH (ROMANTICISM)

- 1775-1864 Walter Savage Landor: lyrics and epigrams
1779-1852 Thomas Moore: *Irish Melodies*
*1795-1821 John Keats: *The Eve of St. Agnes*

Prose

Escaped from the artificial manner of Johnson

Rise of the great periodicals: *Edinburgh Review* 1802, *Quarterly Review* 1809, *Blackwood's Magazine* 1817, *London Magazine* 1820, etc.

Great development of the novel and the essay

The novel

- *1771-1832 Sir Walter Scott: *Waverley Novels*
*1775-1817 Jane Austen: *Pride and Prejudice*
1767-1849 Maria Edgeworth: *Castle Rackrent*

The essay and miscellaneous prose

- *1775-1834 Charles Lamb: *Essays of Elia*
1778-1830 William Hazlitt: essays and criticisms
1785-1859 Thomas De Quincey: *Confessions of an English Opium Eater*
1784-1859 Leigh Hunt: miscellaneous prose
1775-1864 Walter Savage Landor: *Imaginary Conversations*

Drama

- Two forms: the drama of the theater,actable but unreadable;
- the drama of the study (closet drama), readable but unactable

Influence of German melodrama (Kotzebue)

Actors: Edmund Kean (1787-1833), William Charles Macready (1793-1873)

- 1788-1824 Lord Byron: *Manfred*

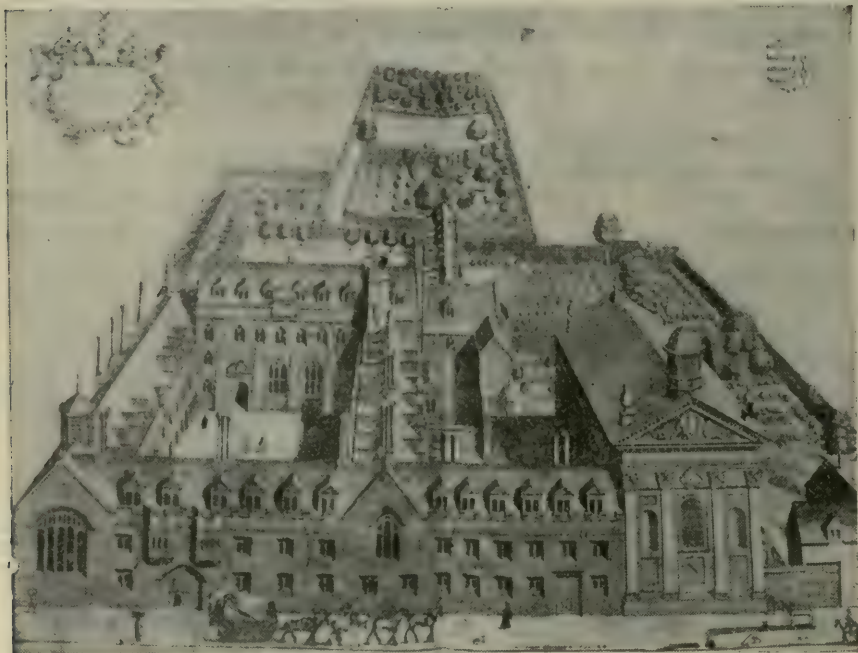
ENGLISH LITERATURE

1792-1822 Percy Bysshe Shelley: *The Cenci*

1784-1862 James Sheridan Knowles: *Virginus*

Famous edition of Shakespeare

Boswell's Malone 1821



PEMBROKE COLLEGE, CAMBRIDGE

(Reproduced from Garnett and Gosse's *English Literature* by courtesy of the Macmillan Company.)

From an eighteenth century view. This college was founded in 1346 by Marie de Saint Paul, who was married and widowed in the same day through the death of her husband, the Earl of Pembroke, in the wedding tourney. Note the different quadrangles and gardens. Most of the buildings could be entered only from the quadrangle. The quadrangle to the left is the oldest, probably having been completed before the death of the foundress. The principal entrance is through the door farthest to the north in the front (west) wall. In the northwest corner is the old chapel, later the library. At the east side is the hall; the north and south sides are occupied by chambers. Sir Christopher Wren was the architect for the new chapel (at the southwest), erected 1663-4. To illustrate the difference between the gothic architecture of the hall and the Italian architecture of the chapel, note the pointed windows and buttresses of the former and the pilasters with classical decorations of the latter.

AGE OF WORDSWORTH (ROMANTICISM)

ENGLISH HISTORY

- 1793-1815 Almost continuous wars with France (Napoleon, Nelson, Wellington)
1823 Repeal of harsh criminal code
1828 Removal of Catholic disabilities
1829 Beginning of modern police system
1832 Passage of the Reform Bill (abolition of "rotten boroughs," extension of suffrage)

GENERAL HISTORY

- 1783-1830 Bolivar (South American liberator)
1821 Mexican independence from Spain

ART, LITERATURE, PHILOSOPHY AND LEARNING

Art

- 1769-1830 Sir Thomas Lawrence (English portrait painter)
1776-1837 Constable (English landscape painter)
1770-1827 Beethoven (German composer)
1797-1828 Schubert (Austrian composer)
1809-49 Chopin (French-Polish composer)

Literature

- 1749-1832 Goethe (German poet and dramatist): *Faust*

ENGLISH LITERATURE

- 1766-1817 Madame de Staël (French miscellaneous writer)
1797-1825 Schlegel-Tieck translation of Shakespeare into German
1798-1837 Leopardi (Italian pessimistic poet)

Philosophy and Learning

- 1746-1827 Pestalozzi (Swiss educational reformer)
1770-1831 Hegel (German philosopher)
1767-1845 A. W. Schlegel (German critic, translator, and oriental scholar)



EIGHTEENTH CENTURY COSTUME

(Reproduced by permission
from the *Century Dictionary*.)

Note the lady's head-dressing, low-cut bodice, mits, and large skirt; the gentleman's wig, coat, waistcoat, knee-breeches, stockings, and buckled shoes; the sedan carriers' plainer but similar costumes; and the sedan itself.

AGE OF WORDSWORTH (ROMANTICISM)

LORD BYRON (1788-1824)

As a man, lame, proud, sensitive, vain, self-willed, attitudinizing, cynical, pleasure-loving, generous; a hater of cant; a champion of human freedom and a martyr to it. As a poet, the best known on the continent of English writers (except Shakespeare). Poems filled with his own stormy and impetuous emotions, with his unparalleled personal force; himself always his hero; even his dramas subjective. A poet of melancholy, wrath, unsparing satire, and liberty; above all, the mouthpiece of the fierce, moody, anti-social individualism which followed the collapse of the French Revolution. Verse lacking in fineness and finish; but fluent, vigorous, resounding; in later years combining a passionate strain with mockery.

The Spoiled Boy (To age 21)

1788 Born in London. Father a dissolute army captain of high but disreputable ancestry; mother an hysterical Scotch heiress.

1791 Father, after squandering the mother's fortune and deserting her, died.

Childhood near Aberdeen, Scotland. Alternately "petted and abused" by his mother.

1798 Inherited title and Newstead Abbey, Nottinghamshire.

1801-5 At Harrow. Here as later at Cambridge, fond of athletics, neglectful of studies, rebellious toward authority.

1805-8 At Trinity College, Cambridge.

ENGLISH LITERATURE

- 1807 *Hours of Idleness* (immature poems).
1808 Poems adversely criticized in the *Edinburgh Review*.
1809 *English Bards and Scotch Reviewers* (ridicule of contemporary poets and reviewers).

The Literary and Social Lion in England (21 to 28)

- 1809-11 Travels in Spain and Greece.
1811 Death of mother.
1812 Cantos I and II of *Childe Harold's Pilgrimage*.
(The effect, as expressed by himself: he awoke one morning and found himself famous.)
1813-16 Eastern tales (in verse): *The Giaour*, etc.
1815 *Hebrew Melodies*.
1815 Married Anna Milbanke.
1816 Wife left him. Scandal and unpopularity. Left England. Visited Belgium, the Rhine, Switzerland (with Shelley).

CHILDE HAROLD'S PILGRIMAGE, Canto III; *The Prisoner of Chillon*.

The Outcast in Italy (28 to 35)

Chief places of residence:

- 1816-19 Venice.
1819-21 Ravenna.
1821-2 Pisa.
1822-3 Genoa.
1817 *Manfred* (drama).
1818 CHILDE HAROLD'S PILGRIMAGE, Canto IV; *Beppo*.
1819 Beginning of intrigue with Countess Guiccioli (her influence upon him largely beneficial). *Mazeppa*.
1820-2 Dramas: *Cain* (1821).

AGE OF WORDSWORTH (ROMANTICISM)

1822 THE VISION OF JUDGMENT (burlesque on Southey's poem of same name).

1819-24 DON JUAN (satirical narrative).

The Martyr to Greek Independence (35 to 36)

1823 Enlisted in Greek war of liberation.

1824 Died at Missolonghi. Buried in parish church of Hucknell, near Newstead.

Complete works, 13 vols., 1898-1901; poems edited by E. H. Coleridge, journals and letters by R. E. Prothero.

One-volume edition of poems: Oxford, Cambridge, Globe, Astor (incomplete).

Selection of poems by M. Arnold, with essay on Byron, in Golden Treasury series.

Life by J. Nichols (English Men of Letters), by R. Noel (Great Writers), by Ethel Mayne, 2 vols.

Lord Byron as a Satirist in Verse by C. M. Fuess, 1912.

Essay by Macaulay.

SAMUEL TAYLOR COLERIDGE (1772-1834)

Great natural genius unmatched by achievement. Ill health; proneness to plan enterprises and write title-pages, and to stop with the planning; aversion, not to work, but to the work marked out by duty; feebleness of will; indulgence in opiates. Yet humility; self-reproach; warmth of heart; incapacity for malice; great personal fascination; hence, in Lamb's phrase, "an archangel slightly damaged." Greatness as conversationalist. Greatness as philosophical and cultural influence. Greatness as literary critic (*Biographia Literaria*, lectures, conversations). Greatness as poet, though many of his pieces are fragments, and his creative period lasted only five or six years (at its richest, only one year). Poetry noted for haunting music, power of suggestion, and superb handling of the supernatural.

Genius With Unfortunate Beginnings (To age 22)

1772 Born at Ottery St. Mary, Devonshire. Youngest son in large family of simple-hearted and eccentric clergyman and schoolmaster. Solitary, precocious, and imaginative boyhood.

1781 Death of father.

1782-91 In Christ's Hospital, London (charity school). Few if any visits home. Fellow blue-coat boy: Charles Lamb.

1789 Poetic faculty awakened by the sonnets of W. L. Bowles.

1791 Entered Jesus College, Cambridge. Liberal views in politics and Unitarian opinions in religion.

1793-4 In army as Silas Tomkyn Comberbacke.

AGE OF WORDSWORTH (ROMANTICISM)

- 1794 (summer) Visited Oxford, met Southey, formed plan to establish Pantisocracy (co-operative, Utopian society) on the Susquehanna, met Thomas Poole of Nether Stowey, and abruptly engaged himself to Sarah Fricker.
- 1794 Left Cambridge suddenly without degree.

Projects, Poetry, and Philosophy (23 to 27)

- 1795 Bristol. Coolness with Southey from abandonment of Pantisocracy. Married Sarah Fricker.
- 1796 The *Watchman* (political miscellany). *Poems on Various Subjects* (including four sonnets by Lamb). Birth of eldest son, Hartley. Unsettled occupation. Impracticable schemes. Began taking laudanum. Settled at Nether Stowey, near Poole.
- 1797 Coming of Wordsworths to Alfoxden (near Nether Stowey) in July the beginning of Coleridge's golden year. Second edition of *Poems* (including pieces by Lamb and Charles Lloyd). *Osorio* (tragedy) written. *The Ancient Mariner* and Part I of *Christabel* begun (both finished early next year).
- 1798 Thomas and Josiah Wedgewood, sons of famous potter, bestowed annuity of £150. *Kubla Khan* composed. LYRICAL BALLADS issued anonymously in September; mainly Wordsworth's work, but included THE ANCIENT MARINER and three other pieces by Coleridge.
- 1798-9 In Germany; principally in Ratzeburg and Göttingen. Studied philosophy.

Residence in Lake Country (28 to 32)

- 1800 After journalistic work (Stuart's *Morning Post*) in London and translation of Schiller's *Wallenstein*, moved

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to Greta Hall, Keswick (later Southey's home). Part II of *Christabel* composed. Began habitual and excessive use of opium.

1802 *Dejection: an Ode* written and published. (Laments decay of Coleridge's "shaping spirit of imagination.")

Powers Gone to Waste (32 to 44)

1804-6 In Malta for health; private and public secretary. (After 1804 lived but little with family, which remained in Southey household).

1808-10 With Wordsworths at Allan Bank, Grasmere.

1809-10 *The Friend* (irregularly issued miscellany).

1810-16 Varying degrees of alienation from Wordsworth. Living mainly with the Morgans, in London till 1813, at Calne in Wiltshire 1814-16.

1811-12 Delivered lectures on Shakespeare, Milton, and later English poets. (The first of many series of lectures. Only fragments of them have been published.)

1813 *Remorse* (rewritten form of *Osorio*) by a run of twenty nights brought Coleridge £400; only literary work to bring him much money.

Rebuilding a Wrecked Life (44 to 62)

1816 Took up residence (permanent) with Dr. Gillman at Highgate. (Partial mastery of opium habit; contentment after lifelong restlessness and wandering.) *Christabel*, *Kubla Khan*, and *The Pains of Sleep* published.

1817 *Biographia Literaria* published. *Sibylline Leaves* (poems) published.

1834 Died. Buried in Highgate cemetery.

AGE OF WORDSWORTH (ROMANTICISM)

Complete works edited by W. G. T. Shedd, 7 vols., 1884.

Best edition of poems by E. H. Coleridge, 2 vols., 1912.

One-volume edition of poems: Oxford, Astor.

Prose works in 6 vols., 1885.

Letters edited by E. H. Coleridge, 2 vols., 1895.

Best edition of *Biographia Literaria* by J. Shawcross, 2 vols., 1907.

Standard life by J. D. Campbell, 1894.

Good study by A. Brandl, 1887.

Brief life by H. D. Traill (*English Men of Letters*), by Hall Caine (*Great Writers*).



A PEASANT COTTAGE

(Reproduced from Garnett and Gosse's *English Literature* by courtesy of the Macmillan Company.)

The birthplace of Burns, before restoration. Note the thatched roof, the living rooms and adjoining stable, and the position close to the road.

JOHN KEATS (1795-1821)

Intense and keenly sensitive, but steady, courageous, and manly. Hostility of the reviewers awakened by the immaturities and cloying luxuriance of his early poetry, by his humble origin, and by his association with Leigh Hunt (a man of radical political beliefs and fluent, but chatty, literary style). Uncomplaining under coarse abuse, but made anxious and affected in health by desperate literary fortunes and the calamities of 1818. During last year of poetic activity, extraordinary advancement in merit. Yet felt he was merely on the way to great achievement. Noted for his sense of the freshness and beauty of the world, his myth-making faculty, his delight in sensations, his joyous references to older poetry, his magical felicity of phrase, and (toward the last) his human sympathy, firm imaginative grasp, and artistic perfection of form.

Finding a Calling (To age 22)

1795 Born in London. Father (died 1804) a livery-stable keeper.

c1803-11 At Enfield School; John Clarke headmaster; friendship with Charles Cowden Clarke.

1806 Mother with children went to grandmother's house at Edmonton.

1810 Death of mother.

1811-15 Apprentice to Thomas Hammond, surgeon and apothecary, of Edmonton.

c1813 Awakened to poetry by *The Fairy Queen* (lent by C. C. Clarke).

1815-17 Having canceled indentures, student in London hospitals.

AGE OF WORDSWORTH (ROMANTICISM)

- 1816 Introduced by Clarke to Hunt; often in Hunt's circle at Hampstead. *On First Looking into Chapman's Homer* (written in October) published in Hunt's *Examiner* in December.
- 1817 Gave up surgery for poetry.

Consecration to Literature (22 to 24)

- 1817 Published *Poems*, including *Sleep and Poetry* and *On First Looking into Chapman's Homer*.
- 1818 Published *Endymion* (April).

His brother George sailed for America (June).

Scottish walking trip with Charles A. Brown (June-August); throat trouble; beginning of illness.

Attacked by J. G. Lockhart in *Blackwood's Edinburgh Magazine* and by J. W. Croker in the *Quarterly Review* (September).

Death (Dec. 1) of his brother Tom, whom he had nursed for three months.

Met Fanny Brawne late in year; intense, afterwards morbid, love for her.

Working on *HYPERION* (December).

- 1819 Wrote *THE EVE OF ST. AGNES* (January).

Wrote *Isabella* (February-April).

Wrote *La Belle Dame Sans Merci* (April).

Wrote *Ode to Psyche*, *Ode on Indolence*, *ODE TO A GRECIAN URN*, *ODE TO A NIGHTINGALE*, and perhaps *Ode on Melancholy* (May).

Wrote *Lamia* (June-September).

With Brown wrote *Otho the Great*, an unsuccessful tragedy (July-August).

Wrote *Ode to Autumn* (September).

ENGLISH LITERATURE

Revision of *Hyperion* (October–November).

Ceased writing altogether (December).

Tuberculosis and Death (25–26)

1820 Coughed arterial blood (February) ; knew death was on him.

Published *Lamia, Isabella, and Other Poems* (July).

Sailed for Italy with Joseph Severn, the artist (September).

1821 Died in Rome (Feb. 23). Buried in Protestant cemetery.

Complete works with memoir by H. B. Forman, 5 vols., 1900–01.

One-volume edition of poems: Oxford, Cambridge, Astor.

Letters edited by H. B. Forman, 1895.

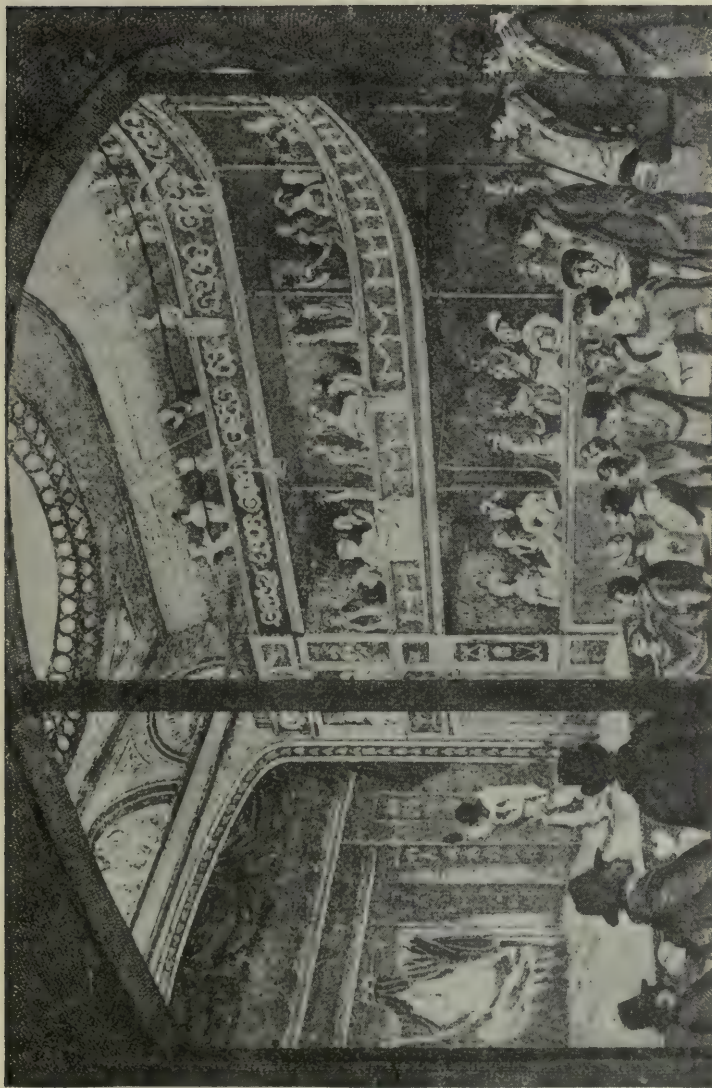
Standard life by S. Colvin, 1917.

Brief life by S. Colvin (*English Men of Letters*), by W. M. Rossetti.

Interesting study by A. E. Hancock, 1908.

Essays by M. Arnold and Lowell.

AGE OF WORDSWORTH (ROMANTICISM)



AN EARLY NINETEENTH CENTURY STAGE

A performance of *Othello*, act V. Note the stage setting (wings instead of solid walls); the large space on the stage in front of the proscenium arch and curtains; the door leading to this space, and above this door the stage box (both partly concealed by the pillar).

CHARLES LAMB (1775-1834)

One of the most cheerful and lovable of writers. Many things to make him pessimistic: the death of his mother at the hands of his sister, the madness which constantly menaced his sister and to an extent himself, the failure of his brother to assume any share of the family burdens, the need to earn a living in a non-literary calling, and the failure of his successive literary ventures — in lyric poetry, in the novel, in the drama, etc. But innately heroic, and joyous (even before success through the essay) because of his genius for friendship, his sympathetic interest in his fellows, his love of the varied life of the city, and his devotion to old literature. As an essayist noted for his allusiveness, his playfulness and humor, and above all his intimacy and informality.

Boyhood (To age 16)

- 1775 Born in the Temple, London. Father a scrivener, and assistant to Samuel Salt, benchman.
 1782-9 At Christ's Hospital (a charity school). Friend: Coleridge.

Clerkship and Literary Disappointments (16 to 45)

- 1791-2 Clerk in the South Sea House.
 1792 Became a clerk in the East India House.
 1795-6 "Six weeks . . . in a madhouse at Hoxton."
 1796 Contributed four sonnets to Coleridge's *Poems on Various Subjects*.

Mary Lamb in a fit of insanity killed her mother.

- 1797 Contributed to Coleridge's *Poems* (second edition).
 Engaged to take Mary under his care for life.
 1798 *Rosamund Gray*, a novel.

AGE OF WORDSWORTH (ROMANTICISM)

- 1799 Death of his father.
1801-4 Tried journalistic work (comic paragraphs for the newspapers).
1802 Published *John Woodvil*, a tragedy (written 1798).
1806 *Mr. H.*, a farce, failed on the stage.
1807 *Tales from Shakespeare*, a successful work for children, composed jointly with Mary.
1808 *Specimens of English Dramatic Poets* (notable critical introductions).
1818 *Works* (two volumes).

Literary Triumph (45 to 59)

- 1820-3 ESSAYS OF ELIA (first series) in the *London Magazine*.
1821 Death of his brother, John Lamb (clerk in South Sea House).
1823 ESSAYS OF ELIA (in book form).
1824-5 *Essays of Elia* (second series) in the *London Magazine*.
1825 Retired from East India House on pension.
1833 *Last Essays of Elia* (the second series in book form).
1834 Death (probably hastened by death of Coleridge). Buried in Edmonton churchyard.
1847 Death of Mary Lamb.

Complete works and letters edited by E. V. Lucas, 7 vols., 1903-05.

Letters edited by A. Ainger, 2 vols., 1904.

Essays of Elia in World's Classics, Everyman series, and various school editions.

Best life by E. V. Lucas, 2 vols., 1905.

Brief life by A. Ainger (English Men of Letters).

SIR WALTER SCOTT (1771-1832)

Antiquarian, editor, poet, and novelist. Creator of an extraordinary number of vividly portrayed characters. First to make the historical novel readable. First to use in novels a carefully observed scene. With Burns, first to make Scottish literature widely popular. Responsible more than any other writer for the substitution of the novel for poetry in the affection of readers. With Shakespeare and Byron the most influential internationally of English authors. His books singularly free of signs of contemporary social agitations. In his life as in his books tried to realize the chivalry and fine largeness of life in the middle ages, as he conceived it. A finely normal man, genuine, honorable, loved.

Unintentional Preparation for Literature (To age 25)

1771 Born in Edinburgh. Father a lawyer; mother a daughter of a professor in the university.

When eighteen months old, lamed for life by a severe fever; sent for remedy to his grandfather's farm near the Tweed, where his grandmother's stories of the Border interested him in the old ballads and tales.

1778-83 At Edinburgh High School and at Kelso; interest in the ballads stimulated by Percy's *Reliques*.

1783 Began to attend Edinburgh University.

1786 Apprenticed to his father, acquiring as clerk methodical habits of work.

1790-6 Unsuccessful love for Williamina (Belches) Stuart.

AGE OF WORDSWORTH (ROMANTICISM)

1792 Called to the bar. Practised law with little success; greater interest in long tramps through the country and in literature.

Translator and Editor (25 to 34)

1796 Translated Burger's *Lenore* as *William and Helen*.

1797 Marriage to Charlotte Carpenter, daughter of a French royalist.

1799. Appointed sheriff-depute of Selkirkshire with a salary of £300 and little work. Translated Goethe's *Goetz von Berlichingen*.

1802-3 Edited *Minstrelsy of the Scottish Border*, including several ballads of his own.

Poet (34 to 43)

1805 *The Lay of the Last Minstrel*; made him most popular poet of the day.

1806 Became a silent partner in the printing firm of J. Ballantyne.

1808 *Marmion*.

Edited *Life and Works of Dryden*.

1810 THE LADY OF THE LAKE.

1811 Bought Abbotsford on the Tweed, which he filled with historic or medieval trappings; love of dogs and horses.

1813 Declined the laureateship in Southey's favor. Byron's success with narrative poems one of the causes for his turning to novel-writing.

1814 Edited the *Life and Works of Swift* and contributed articles on *Chivalry* and *Drama* to the supplement of the *Encyclopedia Britannica*.

Novelist; Prosperity (43 to 55)

1814 *WAVERLEY*, first of the *Waverley* novels, published anonymously; much speculation as to "The Great Unknown," "The Wizard of the North."

1815-19 Novels with Scotch background, founded mainly on personal experience and tradition; including *GUY MANNERING* (1815), *Old Mortality* (1816), *Rob Roy* (1817), *THE HEART OF MIDLOTHIAN* (1818), *THE BRIDE OF LAMMERMOOR* and *A LEGEND OF MONTROSE* (1820), the last two written in great physical pain because of stomach trouble.

1820 Made a baronet.

1820-26 Novels of English and foreign background, founded mainly on reading; including *IVANHOE* and *The Monastery* (1820), *KENILWORTH* (1821), *The Fortunes of Nigel* (1822), *QUENTIN DURWARD* (1823), *THE TALISMAN* (1825).

Novelist; Financial Struggle (55 to 61)

1826 Failure of the Ballantynes and Constable; Scott refused to take advantage of the bankruptcy act and set himself to pay the debt of £117,000 by writing novels, histories, etc.

Death of Lady Scott.

1830 Two strokes of paralysis.

1831 A third stroke of paralysis; to Italy in hope of recovery.

1832 Returned to Scotland to die; buried at Dryburgh Abbey. He had cleared off £40,000 of the debt; the rest was paid from his life insurance and the later income from his books.

AGE OF WORDSWORTH (ROMANTICISM)

Novels edited by A. Lang, 48 vols., 1892-4.

Miscellaneous prose in 30 vols., 1870-82.

Poetical works in 4 vols., with Scott's and Lockhart's notes, 1900.

Journal edited by D. Douglas, 2 vols., 1900.

Familiar letters edited by D. Douglas, 2 vols., 1894.

One-volume edition of poems: Oxford, Cambridge, Globe, Astor.

Authorized life by J. G. Lockhart, 10 vols., 1837-8 (best edition by A. Pollard, 1900).

Brief life by R. H. Hutton (English Men of Letters), by C. D. Yonge (Great Writers), by A. Lang.

Essay by Carlyle (somewhat unfavorable).



CAMBRIDGE COLLEGES

Note how each college stands by itself, the quadrangular construction of most of them, the large amount of space devoted to cricket grounds, and the position of many of them along the river Cam (the Cambridge "Backs").

PERCY BYSSHE SHELLEY (1792-1822)

Imprudent, impractical, ethereal, courageous; a strange mixture of philosopher, dreamer, poet, chemist, vegetarian, rebel, and quixotic reformer. Hated political and religious institutions, and social and moral conventions, as instruments through which the human spirit is enchained. Wanted all men to be free to follow their own impulses, and thought truth, enlightenment, beauty, and universal brotherhood would result. As a poet the most lyrical of English writers, and farthest from the realms of reality. His poems, often vague in thought, full of an intense and passionate beauty. Too visionary for a guide, but a power to arouse and inspire.

Troubled Boyhood (To age 18)

1792 Born at Field Place, Sussex. Father (later a baronet), though a Whig, the embodiment of conventional opinion.

1804-10 At Eton; rebelled against fagging; baited by the boys; secretly tried forbidden scientific experiments; "mad Shelley."

1810 *Zastrozzi*, his first published book; a wild prose romance.

Rebellion and Service of Human Freedom (18 to 26)

1810 Entered University College, Oxford. Friend: Thomas Jefferson Hogg.

1811 Published *The Necessity of Atheism*, a revolutionary pamphlet. Expelled from the university and forbidden by his father to return home.

AGE OF WORDSWORTH (ROMANTICISM)

- Harriet Westbrook, daughter of a retired innkeeper, appealed to him for protection from imaginary tyranny and he married her. Father shut off his income.
- 1811-14 With Harriet wandered back and forth in Scotland, north and west England, Ireland, Wales, and London; accompanied much of the time by Eliza Westbrook. Visionary efforts to promote cause of liberty.
- 1812 Acquaintance in London with Godwin, by whom he was much influenced.
- 1813 *Queen Mab* published.
- 1814 Alienated from Harriet, who left him. Eloped with Mary Godwin to the continent, but soon returned to England.
- 1815 Death of Shelley's grandfather, who left a considerable estate; Shelley given £1000 a year.
- 1816 *Alastor* published. Summer spent in Switzerland with Byron. Suicide of Harriet. Formal marriage to Mary Godwin.
- 1817 Association with Leigh Hunt (radical) and his circle. Denied by law the custody of his and Harriet's children.
- 1817-18 Living at Great Marlow.
- 1818 *The Revolt of Islam* published.

Italy (26 to 30)

- 1818 Threatened with consumption. In Milan, the Euganean Hills (Byron's villa), Naples. Composed *Stanzas Written in Dejection*.
- 1819 In Rome, Leghorn, Florence. Wrote PROMETHEUS UNBOUND, THE CENCI (a tragedy), ODE TO THE WEST WIND. Translated Euripides' *Cyclops*.

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1820-2 In Pisa. Wrote *THE CLOUD*, *TO A SKYLARK*, and *The Defence of Poetry* (a prose essay) in 1820, and *Epipsychidion* and *ADONAI*S (an elegy on Keats) in 1821.
1822 Moved to Lerici, on the Bay of Spezzia. Drowned on voyage to welcome Leigh Hunt to Italy. Buried in the Protestant cemetery at Rome.

Complete works edited by H. B. Forman, 8 vols., 1876-80.

Letters edited by R. Ingpen, 2 vols., 1915.

One-volume edition of poems: Globe, Cambridge, Oxford, Astor.

Standard life by E. Dowden, 2 vols., 1886.

Early life (*Shelley in England*) by R. Ingpen, 2 vols., 1917.

Brief life by J. A. Symonds (*English Men of Letters*), by W. Sharp (*Great Writers*).

Other aids to study: Publications of the Shelley Society, essay by M. Arnold, essay by F. Thompson.

AGE OF WORDSWORTH (ROMANTICISM)

WILLIAM WORDSWORTH (1770-1850)

Though the poet of simple, inarticulate, wholesome rural classes, not popular in the sense that Burns is. Many explanations: his imperfect sense of humor, his lapses into the prosaic, his extreme application at times of the theory of simplified diction, his avoidance of mere decoration, his refusal to deal with the ordinary themes (such as love), his austere renunciation of impulses and passions for "emotion recollected in tranquillity," his insistence that he is, not an entertainer, but a teacher of happiness and a moral guide. Yet sensitiveness and strong feeling beneath his self-restraint and apparent coldness. Unsurpassed or unequalled among English poets as an artist (at his best), as a discoverer of unperceived beauties of nature, as still more an interpreter of the moral strength and consolation in nature, as a psychologist (especially of childhood), as a revealer of elements of abiding spiritual significance in everyday people and in children, and as a force for a lofty inner rectitude.

Youthful Freedom (To age 17)

1770 Born at Cockermouth in the lake district.. Father an attorney.

1778 Death of mother.

1778-87 In Hawkshead grammar school. (Normal life and sound natural influences there one of his characteristic themes).

1783 Death of father. (Money tied up by lawsuits till 1802).

Unrest Merging in Republicanism (17 to 23)

- 1787-91 At St. John's College, Cambridge; uninterested; no settled plans.
- 1788 During vacation became (at Hawkstead) "a dedicated spirit."
- 1790 During vacation walked with Robert Jones through France and Switzerland.
- 1791 To London and then to France.
- 1792 Stirred through friendship with Captain Beaupuy to ardent republicanism. Uncles offended. Recalled to England.
- 1793 England's war with France caused him mental confusion and despair. Published *An Evening Walk* and *Descriptive Sketches* (poems in the eighteenth century manner).

Godwin and Dorothy Wordsworth (23 to 27)

- 1793-8 Strongly influenced by rationalistic philosophy of Godwin.
- 1795 Bequest of £900 by Raisley Calvert enabled him to settle with his sister Dorothy at Racedown, Dorsetshire, and devote himself to poetry. With Dorothy's help regained keen interest in nature and everyday humanity.

Coleridge and the Ten Supreme Years (27 to 37)

- 1797 Moved to Alfoxden to be near Coleridge. (Liberalized and inspired by Coleridge's enthusiasm, breadth of outlook, and commendation of him).
- 1798 With Coleridge published anonymously LYRICAL BALLADS (containing TINTERN ABBEY),

AGE OF WORDSWORTH (ROMANTICISM)

Winter with Dorothy in Goslar, Germany.

Began to plan *The Recluse* and *The Prelude*.

1799 At Dove Cottage, Grasmere, in the lake district. Neighbors at Keswick: Coleridge (soon) and Southey (later).

1800 Second edition (2 vols.) of *Lyrical Ballads*, including the *Preface* and MICHAEL.

1802 Married Mary Hutchinson.

1803 Meeting with Sir George Beaumont and renewal of the war with France impelled him toward conservatism.

1805 THE PRELUDE completed (published 1850).

1807 POEMS IN TWO VOLUMES, including ODE TO DUTY, INTIMATIONS OF IMMORTALITY (entitled simply *Ode*), sonnets, etc. Harshly reviewed by Jeffrey in the *Edinburgh Review*.

Decreased Creative Power (37 to 45)

1813 Moved to Rydal Mount (in the lake district). Appointed Stamp Distributor for Westmoreland Co. (shows complete loss of early radicalism).

1814 *The Excursion* (second part of *The Recluse*) published. Attacked by Jeffrey in the *Edinburgh Review*.

1815 *The White Doe of Rylstone* published.

Conservatism and Stagnation (45 to 80)

1817 Valuable criticism by Coleridge in *Biographia Literaria*.

1842 Given a pension of £300 by Sir Robert Peel.

1843 Made Poet Laureate (upon death of Southey).

1849-50 Six-volume edition of poems.

1850 Died. Buried in Grasmere churchyard.

ENGLISH LITERATURE

Complete works, with Dorothy's journal, edited by W. A. Knight, 16 vols., 1896.

Literary criticism edited by N. C. Smith, 1905.

One-volume edition of poems: Oxford (excellent text; edited by T. Hutchinson), Cambridge, Globe, Astor.

M. Arnold's selection of poems in Golden Treasury series.

Long life by W. A. Knight, 3 vols., 1889; by G. M. Harper, 2 vols., 1916.

Brief life by F. W. H. Myers (English Men of Letters).

Best study of poetical development, based on *The Prelude*, etc.: *The Youth of William Wordsworth* by E. Legouis, 1897.

Other aids to study: Essays by M. Arnold and Lowell; criticism by Coleridge in *Biographia Literaria*; study by W. Raleigh.

OTHER WRITERS

Austen, Jane (1775-1817). Clergyman's daughter who in fiction portrayed with minute fidelity and exquisite art the petty lives and interests of the middle classes in country and village. Novels noted for the comic spirit that pervades them, and for their avoidance of sensational elements. Little read in their author's day, but now regarded as among the most perfect achievements in English fiction. *Pride and Prejudice, Emma.*

Bowles, William Lisle (1762-1850). Wiltshire clergyman, sonneteer, editor of Pope. Influence upon Coleridge. Partly belongs to preceding age.

Campbell, Thomas (1777-1844). Author of long poems, including the narrative *Gertrude of Wyoming*, but best known for naval and battle pieces like *Ye Mariners of England* and *Hohenlinden*.

De Quincey, Thomas (1785-1859). Shy, absent-minded, eccentric, child-like. Writer of wonderfully rhythmical and imaginative prose, often on fantastic or intangible themes. *Confessions of an English Opium Eater.*

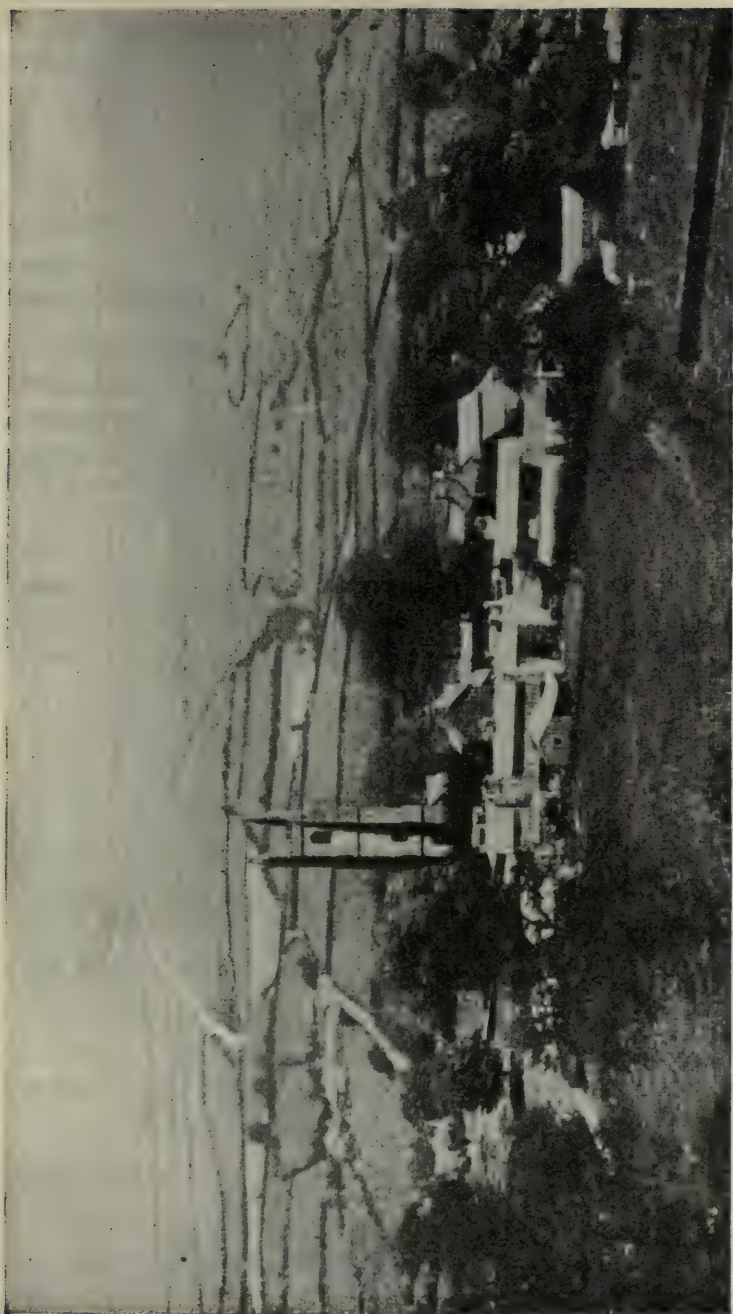
Godwin, William (1756-1836). Novelist, and philosopher who held that mankind will be redeemed gradually through the examples of the few in each age who renounce conventions and authority of whatsoever kind, as well as impulse and all natural ties, for impartial reason. Influence on Wordsworth and especially Shelley. Partly belongs to preceding age. *Political Justice.*

Hazlitt, William (1778-1830). Masculine critic of literature, drama, and art who had strong antipathies (especially against conservatives) but the quality of whose equally strong enthusiasm is expressed in one of his favorite words, "gusto." Awakened to literature by Coleridge.

Hunt, Leigh (1784-1859). Imprisoned for political radicalism. Friend of Keats and Shelley. Popularizer; author of pleasant, chatty poems and essays.

ENGLISH LITERATURE

- Jeffrey, Francis (1773-1850).** Editor of the *Edinburgh Review* and opponent of romantic tendencies in poetry, especially in that of Wordsworth. Less savage, however, than Gifford, editor of the *Quarterly Review*.
- Knowles, J. Sheridan (1784-1862).** Writer in blank verse of various sorts of plays, *Virginius*, his most popular play, being an imitation of Shakespearean tragedy.
- Landor, Walter Savage (1775-1864).** Solitary, high-tempered, long-lived; half-romantic, half-classic. Writer of many perfect short poems and epigrams and of admirable prose. *Imaginary Conversations*.
- Lockhart, John Gibson (1794-1854).** Scathing reviewer. Son-in-law and biographer of Scott.
- Moore, Thomas (1779-1852).** A dapper Irishman, with social instincts, and a faculty for writing amusing or sentimental lyrics, songs, and letters. *Irish Melodies*. His oriental narrative poem *Lalla Rookh* once very popular.
- "North, Christopher" (1785-1854).** Pseudonym of John Wilson, a bluff and pleasing though not profound writer of sketches and essays. *Noctes Ambrosianae*.
- Peacock, Thomas Love (1785-1866).** Friend of Shelley and writer of actionless, burlesque novels that satirize literary fads and such writers as Coleridge, Byron, and Shelley. *Nightmare Abbey*.
- Rogers, Samuel (1763-1855).** Banker, poet, host, and wit; link between various schools of writers. *Italy*.
- Southey, Robert (1774-1843).** Revolutionist who turned conservative and was made poet laureate; friend of Coleridge (for some years) and Wordsworth. Writer of epics and a few well-known lyrics like *The Cataract of Lodore* and *The Battle of Blenheim*; also of innumerable reviews and letters, *The Story of the Three Bears*, and *The Life of Nelson*.



AN ENGLISH LANDSCAPE

(Reproduced from Greenough and Hersey's *English Composition* by courtesy of the Macmillan Company.)
Note the village with its church, the hedge rows separating the small fields, and the untilled moor beyond.

ENGLISH LITERATURE

1832

[Death of Scott]

AGE OF TENNYSON

1870

[Death of Dickens]

A union of classic and romantic; insistence on correctness of form, but also on individuality of style and subject

Literature, though marked by observance of the conventions, strongly affected by scientific and material achievements (evolution, the railroad, etc.) and by social, industrial, intellectual, and religious unrest

Numerical growth of the reading public

German and Italian influence in literature and art

Poetry

Wide variety of form and subject

*1809-92 Alfred Tennyson: *In Memoriam*

*1812-89 Robert Browning: *The Ring and the Book*

*1822-88 Matthew Arnold: *Sohrab and Rustum*

1806-61 Elizabeth Barrett Browning: *Sonnets from the Portuguese*

1819-61 Arthur Hugh Clough: *The Bothie*

1809-83 Edward Fitzgerald: translation of Omar Khayyam's *Rubaiyat*

Transition to the next age

1828-82 Dante Gabriel Rossetti: *The Blessed Damozel*

1834-96 William Morris: *The Earthly Paradise*

*1837-1909 Algernon Charles Swinburne: *Atalanta in Calydon*, lyrics

AGE OF TENNYSON

Prose

Great era of the novel and of periodicals

Novel

Attained fame in the 30's

*1812-70 Charles Dickens: *David Copperfield*

Attained fame in the 40's

*1811-63 William Makepeace Thackeray: *Vanity Fair*

Attained fame in the 50's

*1819-80 George Eliot: *Adam Bede*

1803-73 Edward Bulwer-Lytton: *The Last Days of Pompeii*

1803-81 George Borrow: *Lavengro*

1816-55 Charlotte Brontë: *Jane Eyre*

1819-75 Charles Kingsley: *Westward Ho*

1815-82 Anthony Trollope: *Barchester Towers*

1814-84 Charles Reade: *The Cloister and the Hearth*

Transition to the next age

*1828-1909 George Meredith: *The Ordeal of Richard Feverel*

Miscellaneous prose

*1795-1881 Thomas Carlyle: *Heroes and Hero Worship*

*1800-59 Thomas Babington Macaulay: essays

*1822-88 Matthew Arnold: *Essays in Criticism*

1801-90 John Henry Newman: *Apologia pro Vita Sua*

*1819-1900 John Ruskin: *Modern Painters*

Drama

Continued cleavage between drama and literature

Most plays translated or adapted from the French (Scribe)

ENGLISH LITERATURE

First signs of new English realistic drama in the plays of
Robertson

Actors: Samuel Phelps (1804-78), Helen Faucit (1817-98)

1803-73 Edward Bulwer-Lytton: *Richelieu* (1838)

1812-89 Robert Browning: *A Blot in the 'Scutcheon*
(1843)

1829-71 Thomas William Robertson: *Caste* (1867)

Famous edition of Shakespeare

Cambridge 1863-6



AN ENGLISH COUNTRY CHURCHYARD

(Reproduced from Hinchman's *History of English and American Literature*
by permission of the Century Company.)

Stoke Poges, celebrated in Gray's poem. The poet and his mother are
buried here. Note the ancient, stone, ivy-covered church with its spire, the
trees, and the gravestones.

AGE OF TENNYSON

ENGLISH HISTORY

- 1832 Reform Bill ("rotten boroughs" abolished, wider franchise)
- 1833 Emancipation of the slaves in British colonies (owners compensated; a transitional apprenticeship of the negroes in most cases granted)
- 1833 Factory acts (some relief for oppressed employees)
- 1833 Beginning of the system of national education
- 1839 Penny postage
- 1837-1901 Reign of Victoria
- 1846 Repeal of Corn Laws
- 1854-6 Crimean War (England, France, and Turkey against Russia)
- 1857-8 Indian Mutiny

GENERAL HISTORY

- 1848 Revolutionary outbreaks in Italy, France, Germany, and Austria
- Independence and unification of Italy under Garibaldi the soldier (1807-82) and Cavour the statesman (1810-61)
- 1861-65 American Civil War
- 1866 The Seven Weeks' War (Austria defeated by Prussia)

ART, LITERATURE, AND THOUGHT

Art

- 1775-1851 Turner (English landscape painter)
- 1802-57 Landseer (English painter)
- 1796-1875 Corot (French landscape painter)
- 1792-1868 Rossini (Italian composer)
- 1804-49 Strauss (German composer)
- 1809-49 Mendelssohn (German composer)
- 1810-56 Schumann (German composer)
- 1814-75 Millet (French painter)
- 1848 Foundation of the Pre-Raphaelite Brotherhood
(English painters; Holman Hunt, J. E. Millais, D. G.
Rossetti, and others)
- 1834-96 William Morris (English decorator and furni-
ture-maker)
- 1833-98 Burne-Jones (English painter)

Literature

- 1822, 1835, 1849 *Kalevala* (Finnish epic) collected and
published
- 1785-1863 Jacob Grimm (German philologist; fairy
tales)
- 1805-75 Hans Christian Andersen (Danish writer of
fairy tales)
- 1797-1856 Heine (German poet and satirist)
- 1804-69 Sainte-Beuve (French critic)
- 1799-1850 Balzac (French novelist)
- 1803-70 Dumas (French novelist)
- 1802-85 Victor Hugo (French poet, playwright, and
novelist)

AGE OF TENNYSON

- 1804-76 George Sand (French novelist)
1809-52 Gogol (Russian novelist)
1821-81 Dostoevski (Russian novelist)
1818-83 Turgenieff (Russian novelist)
1828-1910 Tolstoi (Russian novelist and social philosopher)

Thought

- 1782-1852 Froebel (German educator)
1788-1860 Schopenhauer (German philosopher)
1809-82 Darwin (English naturalist): *Origin of Species*
(theory of evolution), 1859

MATTHEW ARNOLD (1822-1888)

Poet, critic, writer on social and religious problems. Rejected in his poetry Tennyson's detailed elaborateness, showing a classical sense of lucidity, proportion, and restraint, but except in his best poems seems cold, stiff, over-intellectual. His prose similarly classical in its clearness, precision, and dominating sense of the whole; especially distinguished for its urbane but penetrating satire, and its frequently repeated pregnant phrases. Contended unwaveringly against the "Philistines" (the materialistic masses) for "Hellenism," "perfection," "culture," "sweetness and light," "to make reason and the will of God prevail," "to make known the best that has been known and said in the world," "to see the object in itself as it really is."

Education (To age 25)

1822 Born at Laleham, Middlesex. Father Dr. Thomas Arnold, a great English schoolmaster; from 1828 headmaster of Rugby.

1836-41 At school at Winchester and at Rugby.

1841 To Balliol College, Oxford; won the Newdigate prize (for poetry) 1843; was elected fellow of Oriel College 1845. His chief college friend, Arthur Hugh Clough, the poet.

1847 After teaching at Rugby for a short time he became private secretary to Lord Lansdowne.

Poetry (25 to 39)

1849 *The Strayed Reveller and Other Poems.*

1851 Became inspector of schools and married Frances Wightman.

AGE OF TENNYSON

- 1852 *Empedocles on Etna and Other Poems*.
1853 *Poems* (including SOHRAB AND RUSTUM, THE SCHOLAR GYPSY, and an important critical preface).
1855 *Poems, Second Series*.
1857 Elected Professor of Poetry at Oxford.
1858 *Merope, a Tragedy*.
1859 Continental tour to inspect foreign educational methods.

Critical Works (39 to 49)

- 1861 *On Translating Homer*.
1865 ESSAYS IN CRITICISM (first series).
Second continental tour for educational inspection.
1867 *New Poems* (including *Thyrsis*, in memory of Clough, and DOVER BEACH).
On the Study of Celtic Literature.
1869 CULTURE AND ANARCHY.
Poems (including *Rugby Chapel*).

Critical and Religious Works (49-66)

- 1873 *Literature and Dogma*.
1875 *God and the Bible*.
1880 Introductions to Ward's *English Poets*.
1883 Gladstone assigned him a pension of £250.
1883-4 First American trip for lectures.
1885 *Discourses in America*.
1886 Second trip to America.
Retired as inspector of schools.
1888 *Essays in Criticism* (second series). Death.
Buried in churchyard at Laleham.

ENGLISH LITERATURE

Works, including letters, in 15 vols., 1904-05.

Essays in Criticism: First Series: Oxford, Macmillan.

Selections from essays, 2 vols., in Everyman series.

One-volume edition of poems: Oxford, Globe, Astor.

Life by H. W. Paul (*English Men of Letters*), by G. E. Saintsbury,
by G. W. E. Russell.

Best introduction: *Arnold, How to Know Him*, by S. P. Sherman.

Letters edited by G. W. E. Russell, 2 vols., 1896.

AGE OF TENNYSON

ROBERT BROWNING (1812-1889)

Preëminent among great English poets for his robust faith and optimism; for his mastery of the dramatic monologue; and for his interest in sculpture, painting, and music. His popular reputation for obscurity and roughness of form partly justified by his dramatic indirection of statement; the extraordinary number of his allusions to little-known personages of history and art, especially in the Italian Renaissance; and the subtlety of his analysis of his characters. But much of his work exquisitely beautiful; his best poems only so far obscure as to demand from the reader an alert imagination. The monologues remarkable for their portrayal through the words of the speaker at some crisis in his life of his whole soul history; undramatic in that one is always conscious of the poet behind the imagined character, but intensely dramatic in their passion, their vivid picture of the situation, their compression, and their quick turns of thought. So varied a gallery of portraits, some beautiful, some ugly, some grotesque, but all vibrantly alive, not to be found in the works of any other poet since Shakespeare. General recognition of his genius slow, because of his difference from the popular Tennysonian verse of the day; then perhaps overestimated as a leader and prophet. His fame nevertheless assured as a great English poet.

Youthful Good Fortune (To age 23)

1812 Born at Camberwell, London. Father a clerk in the Bank of England, a lover of books and art.

As a nonconformist not able to enter a public school (see Appendix VIII), Oxford, or Cambridge; obtained his education mainly from his father and by miscellaneous reading in his father's large library; two years at

ENGLISH LITERATURE

London university. Carefully trained in music. Especially fond of Shelley.

1833 *Pauline*, his first published poem, shows Shelley's influence.

Traveled a short time in Russia and considered a diplomatic career.

Limited Recognition (23 to 34)

1835 *Paracelsus*, which gained him many famous acquaintances, among them Carlyle, Wordsworth, Dickens, Landor, and Macready the actor, who encouraged him to attempt play-writing.

1837-44 Interested especially in writing plays for production, among them *Strafford* (1837), *A Blot in the 'Scutcheon* (1843), and *Colombe's Birthday* (1844).

1838. A trip to Italy which established his affection for that country and for Italian themes.

1840 *Sordello*, which especially caused his reputation for obscurity.

1841 PIPPA PASSES, first of the series of *Bells and Pomegranates* (1841-6).

1842 *Dramatic Lyrics*, including *In a Gondola*, *The Pied Piper of Hamelin*.

1845 *Dramatic Romances and Lyrics*, including *How They Brought the Good News from Ghent to Aix*, *The Tomb at St. Praxed's*, SAUL (in part).

Married Life (34 to 49)

1846 Marriage to Elizabeth Barrett. Settled in Casa Guidi, Florence.

1847 Mrs. Browning's SONNETS FROM THE PORTUGUESE.

AGE OF TENNYSON

1849 Birth of Robert Barrett Browning, their only child.

1850 *Christmas Eve and Easter Day*.

1855 MEN AND WOMEN (including *An Epistle to Karshish, Childe Roland to the Dark Tower Came*, ANDREA DEL SARTO, *In a Balcony*).

1861 Death of Mrs. Browning; Browning returned to England.

During this period Browning wrote little, spending a good deal of time in drawing and modeling.

Increasing Recognition (49 to 77)

1864 DRAMATIS PERSONÆ (including ABT VOGLER, RABBI BEN EZRA, *Caliban upon Setebos*, PROSPICE).

1868 THE RING AND THE BOOK.

A succession of volumes less enjoyed because of increasing mannerisms of style, but including *Hervé Riel* (1870), *Balustion's Adventure* (1871), *Ivàn Ivànovitch*, *Martin Ralph*, *Pheidippides* (1879), *Feristah's Fancies* (1884), *Epilogue to Asolando* (1889).

1889 Died. Buried in Westminster Abbey.

Standard edition in 16 vols., 1888-9.

One-volume edition of poems: Oxford, Cambridge, Globe, Astor (incomplete).

Correspondence with E. B. Browning published by their son, 1899.

Standard life, including letters, by Mrs. Sutherland Orr, 1891.

One-volume life by W. Sharp (Great Writers), by G. K. Chesterton (English Men of Letters), by A. Waugh.

Publications of the Browning Society.

Studies and introductions: *Handbook to the Works of Browning* by Mrs. Sutherland Orr; *Browning, How to Know Him* by W. L. Phelps; volumes by H. Corson, A. Symons, S. Brooke.

Adverse discussion by G. Santayana in *Interpretations of Poetry and Religion*.

THOMAS CARLYLE (1795-1881)

Like the Hebrew prophets in the eloquence and bitterness of his denunciation of contemporary materialism, insincerity, and weakness. Never merely the artist or the historian; always a preacher and moral leader. Used a language so studiously un-English — full of inversions, of extraordinary sentence forms, of strange words built on German patterns — that it has been styled Carlylese; but so forceful, so brilliant, so stimulating that it shocked the English people into consciousness of moral points of view as did no other writer's. What he said of his *French Revolution* true of all his best work: "You have not had for a hundred years any book that comes more direct and flamingly from the heart of a living man." The ideas he reiterated: hatred of sham; hatred of talk (though he himself wrote forty volumes); the gospel of work (that each find and do the work for which he was created); government by the best, the strong man, the Hero, not by the worst as in a democracy (as he conceived it); the freshness and divinity of nature. In later life Carlyle extreme and sour in his vehemence, but the earlier Carlyle "the greatest moral force in the England of his day."

Youth and Spiritual Unrest (To age 26)

1795 Born at Ecclefechan near Dumfries, Scotland.

Father a peasant stone-mason of exceptionally strong mind and character. Young Carlyle sent to village school and to the Annan grammar school.

1809-14 At Edinburgh University; poor; intended to become a minister.

1814-21 A period of religious doubt, wretchedness, and drifting, during which he gave up the idea of becoming

AGE OF TENNYSON

a minister, taught school, started ineffectually to study mineralogy and then law, read Madame de Staël's *De l'Allemagne*, which set him to studying German, and wrote some articles for an encyclopedia. Friend, Edward Irving. Began to suffer from dyspepsia, which plagued him through life.

The Struggle for Recognition (26 to 42)

1821 The attainment of faith and a purpose as narrated in *Sartor Resartus* ("The Everlasting No" and "The Everlasting Yes").

Through Irving met Jane Welsh.

1822-4 Tutor in the Buller family, a position which afforded him as yet inexperienced social advantages.

1824 Translation of Goethe's *Wilhelm Meister*; other translations from the German.

Visited London and Paris

1825 *Life of Schiller*.

1826 Marriage to Jane Welsh.

1828-33 Mainly at Craigenputtock, sixteen miles from Dumfries, writing contributions to the magazines (*Burns* in the *Edinburgh Review*, 1828).

1830-1 Wrote *Sartor Resartus*.

1831-2 Visit to London; met Mill.

1833 Visited at Craigenputtock by Emerson.

1834 Moved to London and took a house in Cheyne Row, Chelsea, which remained his home for the rest of his life.

1833-4 *SARTOR RESARTUS* published in *Fraser's Magazine* (first published in book form in America with preface by Emerson, 1836).

1834-7 Writing *The French Revolution*; suggested by

ENGLISH LITERATURE

Mill. Only manuscript of first volume accidentally burnt by Mill's servant.

1837 THE FRENCH REVOLUTION published; brought general recognition.

Friendship with Tennyson.

The Prophet and Censor of his Generation (42 to 71)

1837-40 Four courses of popular lectures in London, the last (1840) on Hero Worship.

1841 HEROES, HERO WORSHIP, AND THE HEROIC IN HISTORY.

1843 PAST AND PRESENT.

1845 *Life and Letters of Oliver Cromwell.*

1847 Visited again by Emerson.

1851 *Life of Sterling*; valuable for the illumination it throws on Carlyle himself.

1858-65 *Friedrich II.*

1865 Elected by the students Lord Rector of Edinburgh University.

1866 Sudden death of his wife.

Solitude and Unproductiveness (71 to 86)

1866-81 Years spent in thinking of his dead wife. Wrote little except letters to the press. Right hand paralyzed.

1881 Died. Buried in Ecclefechan.

Standard edition of works, 30 vols., 1896-9.

Carlyle's letters, his correspondence with Goethe, his correspondence with Emerson, and his reminiscences all edited by C. E. Norton.

Correspondence with Jane Welsh edited by A. Carlyle.

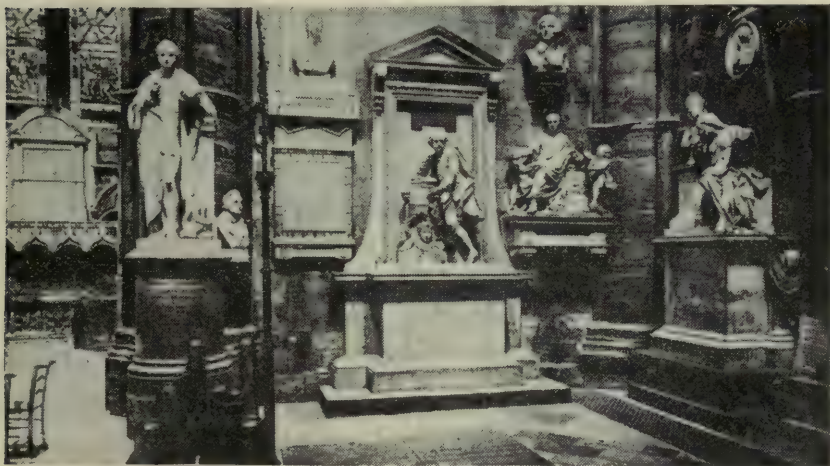
AGE OF TENNYSON

Sartor Resartus and *Heroes and Hero Worship* edited in one volume by W. H. Hudson in Everyman series.

Authorized life (somewhat untrustworthy and unfair) by J. A. Froude, 2 vols., 1882-4.

Short life by R. Garnett (*Great Writers*), by J. Nichol (*English Men of Letters*).

Introductions and critical studies: *Carlyle, How To Know Him* by B. Perry; *Carlyle as a Critic of Literature* by F. W. Roe; A. MacMechan's introduction to the Athenaeum Press edition of *Sartor Resartus*; E. Mims' introduction to the Modern Student's Library edition of *Past and Present*.



A SECTION OF THE POETS' CORNER

Westminster Abbey; east and north walls of the western alcove of the south transept; the other (eastern) alcove with the tomb of Chaucer is the part first designated as the Poets' Corner. Note at left the monument to Thomas Campbell, the bust of Coleridge, the bust of Southey and that of Burns on either side of what Walpole called the "preposterous monument" to Shakespeare. Next to this is a monument to James Thomson, and against the other wall, a monument to Nicholas Rowe. In the floor are the gravestones of Samuel Johnson (to the left), David Garrick, and Henry Irving.

CHARLES DICKENS (1812-1870)

Always wished to be an actor. The influence of the early nineteenth century stage, the most theatric and unreal in the history of the English drama, marked in almost all his work. His plots full of melodramatic situations; many of his principal characters melodramatic heroes, heroines, and villains, and many of his subordinate characters impossible embodiments of single traits or mannerisms; his style often artificial; his taste, especially in scenes of pathos, questionable. But with all this such extraordinary intensity of imagination, such irresistible humor and good spirits in his earlier work and vigorous satire in his later work, such burning sympathy for the oppressed, especially children, such interest in the masses of the people, and such faith in the essential goodness of human nature, that no English novelist except perhaps Scott ever so popular in his own day with all classes of readers and so continuously popular.

Youth and Poverty (To age 24)

1812 Born at Landport, suburb of Portsmouth, Hampshire. Father, in part the model for "Mr. Micawber," a clerk in the navy pay office, always in debt.

1816 Family moved to Chatham.

1822-4 Father in the Marshalsea debtors' prison.

1823 Put to work in a shoe-blackening factory, pasting labels on bottles at six shillings a week.

1824 Father, released, sent him to Wellington House Academy, where he remained two or three years; then entered the office of a solicitor, and finally became an excellent reporter, learning shorthand, and continuing his

AGE OF TENNYSON

education by reading industriously at the British Museum.

1829-33 Love affair with "Dora," who, however, married another suitor.

1833 Appearance of the first of the articles ultimately included in *Sketches by Boz* (1836).

Exuberant Humor (24 to 32)

1836-7 PICKWICK PAPERS brought him immediate fame as a humorist (book form, 1837).

1836 Married Catherine Hogarth.

1836-8 Wrote several unsuccessful dramas.

1838 *Oliver Twist* (to humor added pathos and humanitarian appeal).

1839 *Nicholas Nickleby*

1840-1 *Master Humphrey's Clock* including *The Old Curiosity Shop* and *Barnaby Rudge*.

1842 First American trip and *American Notes*, which because of its unfavorable criticism produced great irritation in America.

1843 A CHRISTMAS CAROL, first of the Christmas stories.

1844 *Martin Chuzzlewit* and *The Chimes*.

Friends: Macready, the actor; John Forster, his future biographer.

Satire and Tragedy (32 to 46)

1844-58 Spent much time on the continent, especially in Italy and France.

1845 *The Cricket on the Hearth*.

1846 For a few weeks editor of the *Daily Mail*.

1847-8 Interested in amateur dramatic performances for

ENGLISH LITERATURE

charity in several large cities of *Every Man in his Humor*, *The Merry Wives of Windsor*, etc.

1848 *Dombey and Son*.

1849 Established *Household Words*, a weekly periodical.

1850 DAVID COPPERFIELD.

1853 BLEAK HOUSE.

1854 *Hard Times*.

1857 *Little Dorrit*.

Dramatic Reader (46-58)

1858 Began giving public readings from his works for his own benefit; (had already read before large audiences for charity). These readings very successful, but took much of his time and finally broke down his health.

An amicable separation from his wife.

1859 Established *All the Year Round*, a weekly periodical succeeding *Household Words*.

A TALE OF TWO CITIES.

1860 Took up his residence at Gadshill Place, near Rochester, which he had purchased in 1856.

1861 GREAT EXPECTATIONS.

1865 *Our Mutual Friend*.

1867-8 Second trip to America.

1870 Began *The Mystery of Edwin Drood* but died before its completion. Buried in Westminster Abbey.

Complete works, 56 vols., 1902.

Separate novels in various series and school editions.

Standard life by J. Forster, 3 vols., 1872-4.

Brief life by A. W. Ward (English Men of Letters), by F. T. Marzials (Great Writers), by G. K. Chesterton, by F. G. Kitton.

Critical study by G. Gissing, 1898.

GEORGE ELIOT (Mary Ann Evans Lewes Cross; 1819-1880)

Almost as much moralist and philosopher as novelist, scarcely succeeding in fusing with her story her analysis of motives and moral problems. By some readers therefore considered heavy and lacking in charm, and inferior to Jane Austen and the Brontës. By others ranked as the greatest woman in English literature because of this very seriousness of purpose combined with her tolerant sympathy, her character portrayal, her fine descriptions, her proverbial wisdom, and her rich humor. Certainly one of the most influential of novelists in encouraging the treatment in stories of psychological rather than outward crises.

Orthodoxy (To age 22)

1819 Born at Arbury Farm, near Nuneaton, Warwickshire. Her father agent on a gentleman's estates. A few months after her birth he moved to Griff House, near Nuneaton. She was sent to various schools (Coventry, 1832-5), showing great aptitude for music and interest in reading.

1837 Took charge of her father's household. Studied Italian, German, Latin, and Greek with private tutors. Brought to observe the Methodists through her aunt, a Methodist preacher, in part portrayed in "Dinah Morris."

Skepticism (22 to 37)

1841 Removed with her father to Coventry, where she

continued her studies. Her abandonment of dogmatic Christianity — partly under the influence of Mr. and Mrs. Bray, skeptics — led to a short separation from her father.

1844-6 Translated Strauss' *Life of Christ*; troubled by ill health and melancholy; cared for her invalid father until his death in 1849.

1850-1 After a winter on the continent returned to England, making her home with the Brays.

1851-3 Assistant editor of the *Westminster Review*, periodical of the free thinkers, thus meeting Herbert Spencer and George Henry Lewes.

1854 Through her union with Lewes, unsanctioned by English law, her life socially isolated.

Novels Based on Experience (37 to 44)

1856 Through the influence of Lewes wrote her first story, *Amos Barton* (published 1857). Adopted the pen name "George Eliot."

1858 *Scenes from Clerical Life*, a collection of stories.

1859 ADAM BEDE.

An increasing number of visitors sought her out.

1860 THE MILL ON THE FLOSS.

A holiday in Italy suggested *Romola*.

1861 SILAS MARNER.

Novels Based on Study (44 to 61)

1863 ROMOLA.

1866 *Felix Holt*.

1867 Visited Spain.

1868 *The Spanish Gypsy*, a dramatic poem.

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- 1872 MIDDLEMARCH, a novel in her former manner.
1874 *The Legend of Jubal and other Poems.*
1876 *Daniel Deronda.*
1878 Death of Lewes.
1879 *Impressions of Theophrastus Such*, essays.
1880 Marriage to John W. Cross, her subsequent biographer.

Died. Buried in Highgate cemetery, London.

Complete works, 25 vols., 1908.

Separate novels in various series and school editions.

Standard life by J. W. Cross, 3 vols., 1885-7.

Brief life by L. Stephen (*English Men of Letters*), by O. Browning (*Great Writers*), by M. Blind.

Critical study by G. W. Cooke.

THOMAS BABINGTON MACAULAY (1800-1859)

Irritating to some readers because of his satisfaction with life (the same life that moved Carlyle and Ruskin to vehement denunciation), his absolute cocksureness, his fixed prejudice, his blindness to the complexity of human conditions, his lack of spiritual exaltation, his seeming unconsciousness indeed that there is such a quality. But rendered valuable public service, was of unquestioned integrity, worked industriously, and wrote, as he spoke, brilliantly and effectively. Read widely; had extraordinary memory. By his style, full of sharp contrasts, clever antitheses, and striking epigrams, forceful, balanced, always interesting, always clear, has set the fashion in journalistic writing. "The prince of popularizers."

Precocious Boyhood (To age 25)

1800 Born at Rothley Temple, Leicestershire. His father a merchant and editor; very religious; active against the slave trade. Home near London.

Extraordinarily precocious, beginning to read at three and compiling a *Compendium of Universal Knowledge* before he was eight. Principal boyhood influences: his mother and Mrs. Hannah More. Prepared for college at Mr. Preston's school, Hertfordshire.

1818-24 At Trinity College, Cambridge, where he made a brilliant record, especially as a conversationalist. Failed of college honors because of his dislike for mathematics, but became a fellow in 1824.

1823 First public writing for *Knight's Quarterly Magazine*.

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Essays and Public Service (25 to 47)

- 1825 *Milton*, the first essay of a long series contributed to the *Edinburgh Review* (till 1844). This at once made him famous and caused him to be much sought after.
- 1826 Called to the bar, but more interested in politics and magazine writing.
- 1830-4 In Parliament, where his ability as a public speaker earned him an important position. Did much to secure passage of the Reform Bill (1832). Risked his whole career in favor of the negro slaves in the West Indies.
- 1834-8 Made a member of the supreme council of India. Founded a system of education and prepared the criminal code. Read widely in classical literature and studied German on his homeward trip. Accompanied by his sister Hannah.
- 1838 Trip to Italy.
- 1839 In Parliament from Edinburgh. Began his *History of England*.
- 1839-41 Secretary of War.
- 1842 *Lays of Ancient Rome*.
- 1843 Collected edition of *ESSAYS*.
- 1846 Paymaster General.
- 1847 Defeated for Parliament and devoted himself to literature.

History and Retirement (47 to 59)

- 1848 *HISTORY OF ENGLAND FROM THE ACCESSION OF JAMES II*, volumes I and II.
- 1849 Elected Lord Rector of the University of Glasgow

ENGLISH LITERATURE

and declined professorship of modern history at Cambridge. .

1852 Declined a cabinet position. Health failed.

1855 HISTORY OF ENGLAND, volumes III and IV.

1857 Made Lord Macaulay. Contributed to the *Encyclopedia Britannica*.

1859 Died. Buried in Westminster Abbey.

1861 HISTORY OF ENGLAND, volume V.

Works edited in 8 vols., by Lady Trevelyan. (Macaulay's sister), 1866.

Works in 12 vols., 1898.

Essays in Oxford, Everyman series, and various school editions.

Standard life, including letters, by G. O. Trevelyan, 2 vols., 1876; enlarged, 2 vols., 1909.

Brief life by J. A. C. Morrison (English Men of Letters), by A. S. G. Canning.

JOHN RUSKIN (1819-1900)

Foremost art critic of the century, later an ardent protestant against received economic theory and an idealistic reformer, and always a moral teacher. With his belief that great art arose only from a healthy national life, his increasing interest in economic conditions an inevitable development. His earlier style extraordinary for the magnificence of its description, and its richness of rhythm and color, almost but never quite passing into poetry. Most of his later books delivered first as lectures and therefore simpler and more direct, but just as impassioned and, except when too extreme, even more effective.

Closely Guarded Youth (To age 24)

1819 Born in London. Father a Scotchman of artistic tastes; a prosperous wine-merchant. Mother a strict Puritan under whose constant supervision Ruskin was educated by private tutors. Using the Bible as a text, she herself taught him to read aloud.

Accompanied his parents every summer in carriage tours about England and Scotland, and later on the continent. A gift (1832) of a volume illustrated by Turner greatly influenced him. First saw the Alps 1835.

1836-42 At Christ Church college, Oxford. His course interrupted by continental travel for the recovery of his health, seriously endangered by an unsuccessful love affair.

1841 Wrote *The King of the Golden River* in reply to a challenge by Euphemia Gray. (Published 1851.)

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Art Critic (24 to 41)

- 1843 MODERN PAINTERS, volume I, a defence of Turner, excited much comment.
- 1845 Chance inspection of Tintoretto's pictures in Venice determined his life-work and broadened his ideas of art.
- 1846 MODERN PAINTERS, volume II, a discussion of the general principles of art.
- 1847 Unsuccessful suitor for the hand of Lockhart's daughter.
- 1848 Urged by his parents, married Euphemia Gray.
- 1849 SEVEN LAMPS OF ARCHITECTURE, on the spiritual principles of architecture; illustrated by himself, as were his later art books.
- 1851 *Pre-Raphaelitism*, a defence of the painting of Millais and Hunt which turned the public in their favor. Ruskin at this time almost an art dictator.
- 1851-3 *Stones of Venice*, including ON THE NATURE OF GOTHIC ARCHITECTURE.
- 1855 Ruskin's wife secured a separation and married Millais, Ruskin's friend.
- 1856-60 MODERN PAINTERS; volumes III, IV, V; "of many things."

Economic Theorist (41 to 51)

- 1860-70 A period of solitude; less intimate even with his parents, differing from his father in economic views, and from his mother in religious opinions. Strongly influenced by Carlyle. Many lectures; a notable public speaker.
- 1862 UNTO THIS LAST, an attack on accepted ideas of political economy.

AGE OF TENNYSON

1864 Death of his father; received more than £157,000, all of which he dispensed in various charities and plans for public welfare.

1865 *SESAME AND LILIES*, on reading and the position of women.

1866 *The Crown of Wild Olive*, on the duty of work.

Social Reformer (51 to 65)

1870-9 Professor of Fine Arts at Oxford. Worked incessantly not only on his lectures but also on various schemes of reform: St. George's Farms, revival of hand industries, foundation of schools and museums. Among his pupils, Arnold Toynbee, later leader in the University Settlement movement.

1871 Bought Brantwood on Coniston lake.

1871-84 *Fors Clavigera*, monthly letters to the working-men of England.

1875 Death of Rose La Touche, whom Ruskin loved and had hoped to marry.

1878 Whistler won from him one farthing's damages in a lawsuit occasioned by an unfavorable criticism of Whistler's "Nocturne." Costs paid by public subscription.

1883 Second call to professorship at Oxford; resigned because of ill health, 1884.

Retirement (65 to 81)

1884-1900 Retirement at Brantwood, with many attacks of sickness.

1885 *On the Old Road*, famous reprint of contributions to the magazines.

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1885-9 *PRAETERITA*, an incomplete biography; collected
1886-7; 1900.

1900 Died. Buried at Coniston.

Standard edition of works edited by C. E. Norton.

Separate works in Everyman series and various school editions.

Selections in one volume with good introduction by F. W. Roe in
Modern Student's Library.

Definitive life by Sir E. T. Cook, 2 vols., 1911.

Short life by F. Harrison (*English Men of Letters*), by W. G.
Collingwood.

Praeterita the authority on Ruskin's early life.

John Ruskin, Social Reformer by J. A. Hobson (2nd ed., 1899).

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ALFRED TENNYSON (1809-1892)

Greatest representative in modern English poetry of carefully finished verse. Wrote many kinds of poetry, all but drama with popular success. His most characteristic style highly decorated, exquisitely smooth, beautiful in sound and fancy. In thought remarkably typical of many phases of mid-Victorian life; for example, in his respect for law and the conventions, in his interest in science, social problems, and religious questionings, and in his reticence as to passion and other important realities of life. Because of the striking insularities of his thought and taste, a peculiarly English poet.

Education (To age 23)

- 1809 Born at Somersby, Lincolnshire. Father a rector, who prepared him for college.
- 1827 With his brother Charles published *Poems by Two Brothers*.
- 1828 Entered Trinity College, Cambridge, where he became one of a literary group, the "Apostles," his best friend being Arthur Hallam.
- 1829 Won the chancellor's medal for English verse with *Timbuctoo*.
- 1830 *Poems, Chiefly Lyrical*.
- 1831 Left Cambridge without a degree and spent the next two years mainly with Hallam, in 1832 in the Pyrenees and on the Rhine.

Study and Discouragement (23 to 40)

1832 *Poems* (including *The Lady of Shalott*, *The Palace of Art*, *The May Queen*, *THE LOTUS EATERS*, *A Dream of Fair Women*, etc.). This book was savagely reviewed and ridiculed.

1833 The death of Hallam. In the next ten years Tennyson went through the spiritual experience recorded in *In Memoriam*, corresponded with his future wife, Emily Smallwood, became the friend of Gladstone (1837), thought deeply over politics and religion, and revised his earlier poems.

1842 *POEMS* (two volumes, including many from the volume of 1832, and also *MORTE D'ARTHUR*, *Dora*, *ULYSSES*, *LOCKSLEY HALL*, *Sir Galahad*, *Break, Break, Break*, etc.). This book was a great and popular success, but an unsuccessful business venture, and ill health caused continued mental depression.

1845 Granted a pension of £200 by Peel.

1847 *The Princess* (intercalary songs added 1850).

Poet Laureate (40 to 81)

1850 Published *IN MEMORIAM*, married, became poet laureate. From this time on the most renowned poet of his day.

1852 *AN ODE ON THE DEATH OF THE DUKE OF WELLINGTON*.

1853 Settled at Farringford, the Isle of Wight.

1855 *Maud*, with *THE CHARGE OF THE LIGHT BRIGADE* (1854) and the ode on Wellington.

1859 *IDYLLS OF THE KING* (additions made in '69, '71, '72, '85).

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- 1864 *Enoch Arden* (with *The Northern Farmer*).
1875 *Queen Mary* followed by several other plays, including *Becket* (1884).
1880 *Ballads and Other Poems* (including *The Revenge*, РИЗПАН, *The Defence of Lucknow*, etc.).
1884 Made Baron, Lord Tennyson.
1885, -6, -9 Various volumes of poems, including *Locksley Hall Sixty Years After*, CROSSING THE BAR.
1892 Died. Buried in Westminster Abbey.

Standard edition by Hallam Tennyson, 6 vols., 1898.

One-volume editions: Oxford, Cambridge, Globe, Astor.

Standard life by Hallam Tennyson, 1897 (also 1911).

Brief life by Sir A. Lyall (*English Men of Letters*), by R. F. Horton, by A. Waugh, by A. Lang, by A. C. Benson.

Introductions to the study of Tennyson by S. Brooke (1894) and H. Van Dyke (1898).

Critical study by T. R. Lounsbury, 1915.

WILLIAM MAKEPEACE THACKERAY (1811-1863)

Novelist and essayist, often both at once, his greatest novels containing numerous digressions of characteristic comment at once satiric and sympathetic. His style conversational and unpretentious, full of charm and equally adequate for scenes of pathos, drama, and humor. Called cynical by his contemporaries, because in his belief that the popular idea of the world—as presented, for example, in Dickens' novels—was sentimental and theatrical he stressed commonplace details and satirized the sham and selfishness of society. In reality one of the most tender-hearted of men; to some modern critics his very cynicism sentimental. Except for this and the usual reticence of the Victorian period, a consistent and powerful realist.

Easy Circumstances of Youth (To age 23)

- 1811 Born at Calcutta, India. Father in the East India service; died when Thackeray was five years old, leaving him a considerable fortune.
- 1817 Sent to England to live with relatives.
- 1822-8 Prepared for the university at Charterhouse. Schoolmate, John Leech, later an associate on the staff of *Punch*.
- 1829-30 At Trinity college, Cambridge. Friends: Edward Fitzgerald, Tennyson, Brookfield. Left Cambridge without a degree.
- 1830-1 In Germany and Paris.
- 1831-2 Read law at the Middle Temple, but becoming of age, returned to Paris.

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Lost his fortune through the failure of an Indian bank, unsuccessful journalism, and gambling.

Struggle for Recognition (23 to 36)

1834 Began the study of art in Paris and published a series of caricatures of ballet dancers, *Flore et Zephyr* (1836).

1836 Married Isabella Shawe.

1836-7 Applied unsuccessfully for an opportunity to illustrate Dickens' *Pickwick Papers*.

The newspaper for which he was Paris correspondent failed.

1837 Became a general contributor to various magazines, writing under several pen names: among them Michael Angelo Titmarsh, Charles James Yellowplush, George Savage Fitzboodle, etc.

1840 Mrs. Thackeray became insane and had to be separated from her husband and children.

1842 Began his contributions to *Punch*; these included *The Book of Snobs* (book form 1848) and various songs and ballads.

1844 *The Luck of Barry Lyndon* (in Fraser's Magazine; book form, 1856).

The Great Novels (36 to 44)

1847-8 VANITY FAIR, issued in monthly parts under his own name and like many of his novels illustrated by himself, secured his public recognition (book form, 1848).

1849-50 PENDENNIS.

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1851 Lectured in London, Oxford, and Edinburgh on
THE ENGLISH HUMORISTS (published 1853).

1852 HENRY ESMOND.

1852-3 Lectured in America on *The English Humorists*.

1854-5 THE NEWCOMES.

Essays (44 to 52)

1855-6 Lectured in America on *The Four Georges* (book form, 1861).

1857 Candidate for Parliament from Oxford; defeated.

1858 Unjustifiably attacked in *Town Topics* by Yates, who was supported by Dickens. The two novelists were reconciled through initiative of Thackeray only a few days before the latter's death.

1858-9 *The Virginians*, a novel.

1860-2 Editor of *Cornhill Magazine*, to which he contributed THE ROUNDABOUT PAPERS (book form, 1863).

1863 Died, leaving *Denis Duval*, a novel (1867) unfinished. Buried in Kensal Green cemetery, London.

Complete works edited with biographical introductions by Lady Ritchie (Thackeray's daughter), 13 vols., 1897-1900.

Separate novels in various series and school editions.

Edition of ballads: Astor.

Life by L. Melville, 2 vols.; by A. Trollope (*English Men of Letters*—unsatisfactory); by Merivale and Marzials (*Great Writers*); by L. S. Benjamin, 2 vols.

L. S. Benjamin: *Some Aspects of Thackeray*, 1911.

OTHER WRITERS

Blackmore, Richard Doddridge (1825-1900). Author of *Lorna Doone*, a picturesque Devonshire romance.

Borrow, George (1803-81). Scholar, wanderer, student and comrade of the gypsies, hater of Catholicism, writer of semi-autobiographical novels. *Lavengro*.

Brontë sisters: Charlotte (1816-55), Emily (1818-48), and Anne (1820-49). Writers of fiction which shows limited knowledge of the world, but (in the case of the romances by the two older sisters) extraordinary imaginative qualities. Charlotte the most famous; in *Jane Eyre* presents powerfully if somewhat fantastically the passion of love. Emily's fame growing; a romance of vengeance and terror (*Wuthering Heights*). Verse written by all three sisters, but only that by Emily of consequence.

Browning, Elizabeth Barrett (1806-61). Semi-invalid. Diffuse but popular poet. Wife of Robert Browning, to whom she wrote *Sonnets from the Portuguese*.

Bulwer-Lytton, Sir Edward (1803-73). Writer of historical romances (*The Last Days of Pompeii*), realistic novels, and theatrical plays (*Richelieu*).

Calverley, Charles Stuart (1831-84). Writer of witty poetic satires and parodies. *Fly Leaves*.

"Carroll, Lewis" (1832-98). Pseudonym of C. L. Dodgson, mathematician and author of *Alice in Wonderland*, a burlesque, fanciful story filled with quaint humor.

Clough, Arthur Hugh (1819-61). Pessimistic poet and friend of Arnold. Subject of Arnold's memorial poem *Thyrsis*.

Collins, Wilkie (1824-89). A novelist whose chief method of interesting is through the intricacy of his plots. *The Moonstone*.

Fitzgerald, Edward (1809-83). Friend of Tennyson, notable letter-writer, translator of the pessimistic *Rubaiyat* of the Persian poet Omar Khayyam.

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- Gaskell, Mrs. Elizabeth Cleghorn (1810-65).** Novelist. Best known for *Cranford*, a sketchy but delightful account of faded feminine life in an English village.
- Hughes, Thomas (1823-96).** Author of *Tom Brown's School Days*, an informing picture of life at Rugby during the headmastership of Dr. Thomas Arnold, father of Matthew Arnold.
- Huxley, Thomas Henry (1825-95).** Lecturer on evolution and miscellaneous essayist.
- Kingsley, Charles (1819-75).** Anglican clergyman, hater of Roman Catholicism, student of labor problems, and writer of robust novels. *Hyppatia, Westward Ho.*
- Meredith, George (1828-1909).** Poet and novelist, almost unknown to the public until the last years of his long life, but then the most prominent English man of letters, though never truly popular. Notable for his subtle (later obscure) style, his interest in social tendencies (especially the freedom of women), his disregard for mere action in his stories, and his psychological analysis and insight. *The Ordeal of Richard Feverel, The Egoist.*
- Morris, William (1834-96).** Socialist; skilled designer and craftsman in printing, weaving, dyeing, furniture-making, and wall-decoration; writer of leisurely narrative poems romantic in theme and notable for beauty of description. *The Earthly Paradise.*
- Newman, John Henry (1801-90).** A clergyman of fine spirit who, reacting against modernity and science, found refuge in the Roman Catholic church, in which he finally became a cardinal. Author of poems (including the hymn *Lead, Kindly Light*) and graceful and lucid prose (*Apologia pro Vita Sua*).
- Reade, Charles (1814-84).** Writer of many novels of varied theme and manner who prided himself on his fidelity to fact. *The Cloister and the Hearth.*
- Robertson, Thomas W. (1829-71).** First modern English playwright to attempt to write plays faithful to ordinary English life and to have them staged and acted with realistic detail. *Caste.*
- Rossetti, Dante Gabriel (1828-82).** Of Italian descent; equally noted as poet and as Pre-Raphaelite painter. Poems (mostly ballads and sonnets) noted for their sensuous qualities, espe-

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cially their melody and use of gorgeous color. *The Blessed Damozel*.

Swinburne, Algernon Charles (1837-1909). Religious and political radical, extravagant critic, writer of lyric, narrative, and dramatic poems. Verse celebrated for variety of mood and form and for the bewildering richness of its music. *Atalanta in Calydon*.

Trollope, Anthony (1815-82). Post office employee and competent realist who followed a methodical program of work and produced many novels of merit, besides an interesting autobiography. Best novels on life in a cathedral town. *The Warden*, *Barchester Towers*.



SIR HENRY IRVING'S PRODUCTION OF "MUCH ADO ABOUT NOTHING,"
ACT IV, SCENE I

(Taken by permission of Longmans, Green and Company from a painting by J. Forbes-Robertson as reproduced in Brereton's *Life of Henry Irving*.)

The interrupted wedding at the church. Note the heavily set, realistic character of the staging, which was typical less than a generation ago.

1870

THE PAST GENERATION

1914

[Death of Dickens]

[Outbreak of the World War]

Cosmopolitanism without the highest achievement. (Influenced by various races, literatures, and tendencies of thought; notable books published in any part of the world made accessible, through quick translation, to all other parts)

Emphasis on technique, traditionalism, æsthetic qualities; followed by a socialistic impulse (revolt against individualism)

An era of newspapers, less expensive magazines, universal reading

Poetry

Mostly lyric; long narratives only at the end of the age

1834-82 James Thomson: *The City of Dreadful Night*

1859-1907 Francis Thompson: *The Hound of Heaven*

1859- A. E. Housman: *A Shropshire Lad*

1840- Austin Dobson: *Vignettes in Rhyme*

1844- Robert Bridges: lyrics and lyrical dramas

1852- William Watson: *Wordsworth's Grave*

1865- Rudyard Kipling: *Barrack Room Ballads*

1865- W. B. Yeats: Irish lyrics

1880- Alfred Noyes: *Drake*

1874- John Masefield: *The Everlasting Mercy*

1878- W. W. Gibson: *Daily Bread*

Prose

Great output of fiction of much technical merit but perhaps of less breadth and significance than that of the preceding age

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Novel and short story

- *1850-94 Robert Louis Stevenson: *Treasure Island*, short stories
- *1840- Thomas Hardy: *The Return of the Native*
- *1865- Rudyard Kipling: *Plain Tales from the Hills*
- 1860- Sir James M. Barrie: *Sentimental Tommie*
- 1866- H. G. Wells: *Tono Bungay*
- 1867- Arnold Bennett: *The Old Wives' Tale*
- 1839-1917 William De Morgan: *Joseph Vance*
- 1867- John Galsworthy: *The Patrician*
- 1857- Joseph Conrad: *Lord Jim*

Miscellaneous prose

- 1839-94 Walter Pater: *Marius the Epicurean*
- 1850-94 Robert Louis Stevenson: *Virginibus Puerisque*
- 1838- Sir James Bryce: *The American Commonwealth*
- 1868- E. V. Lucas: *Old Lamps for New*
- 1874- G. K. Chesterton: *Heretics*

Drama

International copyright for dramatic works encouraged English playwriting by checking adaptation of French plays
Connection between drama and literature increasingly resumed
Rise of the experimental theater (The Independent Stage in London, 1891-7)

Actors: Sir Henry Irving (1838-1905), Ellen Terry (1848-)

- 1836-1911 Sir William Gilbert: *The Mikado*
- 1856-1900 Oscar Wilde: *Lady Windermere's Fan*
- 1871-1909 John Millington Synge: *Riders to the Sea*
- 1851- Henry Arthur Jones: *The Liars*
- 1855- Sir Arthur Wing Pinero: *The Second Mrs. Tanqueray*
- 1864-1915 Stephen Phillips: *Paola and Francesca*

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- 1840- Thomas Hardy: *The Dynasts*
1856- George Bernard Shaw: *Arms and the Man*
1860- Sir James M. Barrie: *What Every Woman Knows*
1867- John Galsworthy: *Strife*
1874- John Masefield: *The Tragedy of Nan*
Famous edition of Shakespeare (American)
Furness Variorum (1871-)



AN ENGLISH VILLAGE TODAY

(Reproduced by permission from the *Century*.)

Note the narrow winding road, the bordering stone wall, and the close-set cottages with thatched roofs and small windows.

THE PAST GENERATION

ENGLISH HISTORY

- 1837-1901 Reign of Victoria
- 1868, 1874-80 Disraeli Prime Minister
- 1869-74, 1880-5, 1886, 1892-4 Gladstone Prime Minister
- 1886, 1893 Gladstone's Irish Home Rule Bills defeated
- 1899-1902 Boer War

GENERAL HISTORY

- 1870 Franco-Prussian War
- 1871 Wilhelm I emperor of all Germany)
- Rise of Japan as a world power
- 1899 First peace conference
- 1905 Norway dissolved union with Sweden
- 1910 Peary's discovery of the North Pole
- 1911 Enforced resignation of President Diaz of Mexico
- 1914 Outbreak of the World War

PHILOSOPHY, ART, LITERATURE

Philosophy

- 1842-1910 William James (American)
- 1844-1900 Nietzsche (German)
- 1859- Bergson (French)

Art

- 1813-83 Wagner (German composer)
- 1811-86 Liszt (Hungarian composer)
- 1813-1901 Verdi (Italian composer)
- 1818-93 Gounod (French composer)
- 1817-1904 G. F. Watts (English painter)

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- 1830-94 Rubinstein (Russian composer)
 1833-97 Brahms (German composer)
 1834-1903 Whistler (American painter in England)
 1840-93 Tschaikowski (Russian composer)
 1843-1907 Grieg (Norwegian composer)
 1840-1917 Rodin (French sculptor)
 1862-1918 Debussy (French composer)
 1860- Paderewski (Polish composer)

Literature

- | | | |
|-----------|---|--|
| French | { | 1821-80 Flaubert (novelist) |
| | | 1840-97 Daudet (novelist) |
| | | 1840-1902 Zola (novelist) |
| | | 1850-93 Maupassant (short story writer) |
| | | 1844- Anatole France (novelist, satirist) |
| | | 1858- Brieux (dramatist) |
| | | 1868-1918 Rostand (dramatist) |
| German | { | 1866- Rolland (novelist) |
| | | 1857- Sudermann (dramatist) |
| Russian | { | 1862- Hauptmann (dramatist) |
| | | 1860-1904 Tchekoff (dramatist and writer of short stories) |
| Swedish | { | 1868- Gorky (writer of short stories) |
| | | 1849-1912 Strindberg (dramatist) |
| Norwegian | { | 1858- Selma Lagerlöf (novelist) |
| | | 1828-1906 Ibsen (dramatist) |
| Belgian | { | 1832-1910 Björnson (dramatist) |
| | | 1862- Maeterlinck (dramatist) |
| Italian | | 1862- D'Annunzio (novelist and dramatist) |
| Austrian | | 1862- Schnitzler (dramatist) |
| Polish | | 1846-1916 Sienkiewicz (novelist) |

THE PAST GENERATION

ROBERT LOUIS STEVENSON (1850-1894)

Essayist, short story writer, and novelist, but always the romanticist—fond of strange settings, striking characters, adventurous deeds. His great popularity due also in part to his attractive personality: though almost all his life an invalid, cheerful and courageous in his outlook. As a writer a conspicuous example of those who believe in studied effects as well in prose as in poetry, and in conscious imitation of great writers as the way to learn to write.

Education (To age 25)

1850 Born in Edinburgh. Father and grandfather civil engineers. Attended various schools, mostly in Edinburgh. Early education irregular because of his bad health.

1863 To Italy with his parents.

1867-73 At Edinburgh university; first prepared for engineering and then studied law, but really interested always in literature.

1873-9 Various trips on the continent for the sake of his health.

1875 Admitted to the bar.

Essays and Travels (25 to 32)

1877 *A Lodging for the Night* (his first story) published.

1878 *An Inland Voyage*.

1879 *Travels with a Donkey*.

First voyage to America.

1880 Married Mrs. Osbourne, a Californian. Return to Scotland.

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1881 VIRGINIBUS PUERISQUE.

1882 *Familiar Studies of Men and Books.*

Short Stories and Early Novels (32 to 37)

1882-7 Residence in search of health in Switzerland, Marseilles, and England, with numerous visits to Scotland. Friends: Colvin, Gosse, Henley, Lang.

1882 *New Arabian Nights.*

1883 TREASURE ISLAND, first of his books to make a popular success.

1885 *A Child's Garden of Verse.*

1886 THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE. *Kidnapped.*

1887 Death of his father; Stevenson left Scotland.

Later Novels (37 to 46)

1887-8 At Saranac in the Adirondacks; writing for *Scribner's Magazine*.

1888-91 Voyages in the Pacific with his wife and stepson, Lloyd Osbourne.

1889 *The Master of Ballantrae.*

1890 *Father Damien.*

1891-4 At Vailima, Samoa, on account of his health.

1892 *Across the Plains.*

1893 *David Balfour* (in England *Catriona*).

1894 *Ebb Tide.*

Death. Buried in Samoa on Mt. Vaea.

1895 *Vailima Letters.*

1896 WEIR OF HERMISTON (had been left unfinished).

1899, 1911 Letters.

THE PAST GENERATION

Complete works edited by S. Colvin, 26 vols., 1894-8.

Vailima Letters, 2 vols., and *Letters*, 4 vols., edited by S. Colvin.

One-volume edition of poems: Astor.

Novels published separately in various school editions.

Selections from letters, essays, and stories by H. S. Canby and F. E. Pierce, 1911.

Standard life by G. Balfour, 2 vols., 1901.

Short life by U. N. Black, by L. C. Cornfold, by E. B. Simpson.

Critical study by Sir W. Raleigh (1895), by F. Swinnerton (1914).

Introduction: *Stevenson, How to Know Him*, by R. A. Rice.

OTHER WRITERS

(Some works mentioned that appeared after 1914)

- Abercrombie, Lascelles (1881—).** Poet of marked powers of intellect and craftsmanship, but too indifferent to sensuous elements to be widely popular.
- Barker, H. Granville (1877—).** A producer who uses new methods of staging, and a writer of clever "intellectual" or fanciful plays. *The Voysey Inheritance.*
- Barrie, Sir James M. (1860—).** A writer of novels of great charm of style and of characterization (*Sentimental Tommie*) who has of late years won success even more notable in drama (*What Every Woman Knows*). Distinguished by his whimsical humor, fancy, and tenderness, especially in his portrayal of women and children.
- Bennett, Arnold (1867—).** A prolific literary Jack-of-all-trades, except that he composes no poetry. All his works brilliantly readable; the few novels which rise from the mass notable realistic studies of character and of social and industrial life in the pottery-making district of Staffordshire. *The Old Wives' Tale.*
- Beresford, J. D. (1873—).** One of the younger novelists. Realist. *Jacob Stahl.*
- Bridges, Robert (1844—).** Retired physician; writer of poems and poetical plays marked by taste and classical correctness. Poet laureate.
- Brooke, Rupert (1887-1915).** Young poet who lost his life in the Gallipoli expedition. At his best in a series of late sonnets to England.
- Bryce, Sir James (1838—).** Statesman, former ambassador to the United States, broad-minded and felicitous writer, especially on governmental forms and problems. *The American Commonwealth.*

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Butler, Samuel (1835-1902). Son of a clergyman, New Zealand sheep-farmer, lover of painting and music, who in *Erewhon* satirized society and in *The Way of All Flesh* arraigned Victorian education and religion. His novels little read during his day, but better known now; and through their audacities of thought and use of paradox, early influential with other writers, especially Shaw.

Cannan, Gilbert (1884—). Translator, playwright, and one of the more conspicuous of the realistic novelists who have come into prominence in recent years. *Round the Corner*.

Chesterton, G. K. (1874—). Essayist of conservative temperament whose style is noted for its piquancy, zest, and employment of paradox. *Heretics*.

Conrad, Joseph (1857—). A Pole who learned English during his long life at sea and now ranks among the chief living masters of the language. Stern, psychological novels, connected especially with the tropical ocean and presenting impressively the phenomena of nature as well as the characters of men. *Lord Jim*.

De la Mare, Walter (1873—). Poet of childhood. Simplicity of manner, with latterly a note of mysticism.

De Morgan, William (1839-1917). A painter and inventor who turned to fiction when he was over sixty years old. Realist and psychologist, with rich humor and a touch of Dickens' sentimentalism; creator of lovable characters and leisurely, elaborate plots. *Joseph Vance*.

Dobson, Austin (1840—). Graceful adapter into English of the lighter French verse-forms, and an adept in *vers de société*.

Doyle, Sir Arthur Conan (1859—). Author of historical romances and a series of stories regarding Sherlock Holmes, detective.

Drinkwater, John (1882—). Poet and author of a play, *Abraham Lincoln*.

Dunsany, Lord (1878—). Author of several prose sketches and plays full of poetic fancy and weirdly impressive.

Ervine, St. John G. (1883—). Realistic Irish novelist and dramatist. Character portrayal. *John Ferguson*, a tragedy.

- Galsworthy, John (1867—)**. Writer of novels (*The Patrician*) and dramas (*Strife*) who perceives wrongful and unequal conditions, and portrays the wasteful and thwarted struggles of humanity to right them. Distinguished stylist.
- George, W. L (1882—)**. Realistic novelist interested in economic and psychologic aspects of life. *The Making of an Englishman*.
- Gibson, Wilfrid Wilson (1878—)**. Author of a series of semi-dramatic poems in irregular rhythms presenting the difficulties of the poor. *Daily Bread, Fires*.
- Gilbert, Sir William (1836-1911)**. Author of the librettos for Sullivan's comic operas (*The Mikado*) and of clever satiric plays (*The Palace of Truth*).
- Gissing, George (1857-1903)**. A scholar forced to write novels for a living. Realistic but rather unsympathetic stories of the struggles of the poor. *Born in Exile*.
- Gregory, Lady Augusta (1859—)**. One of the leaders in the Irish Theater movement and author of one-act pieces, mainly comic. *Spreading the News*.
- Haggard, H. Rider (1856—)**. Author of engaging but impossible romances in faraway lands, especially the more inaccessible parts of Africa. *Allan Quatermain*.
- Hankin, St. John (1860-1909)**. Writer of witty and individual comedies. *The Cassilis Engagement*.
- Hardy, Thomas (1840—)**. Lyric poet, author of an extraordinary epic drama (*The Dynasts*), and novelist of the Dorsetshire peasants and moors. Noted for his bitter portrayals of human helplessness before fate and external nature. *The Return of the Native*, *Tess of the D'Urbervilles*.
- Hewlett, Maurice (1861—)**. Writer of medieval romances. *Richard Yea-and-Nay*.
- Housman, A. E. (1859—)**. Author of studiously simple lyrics of great influence on recent poets. *A Shropshire Lad*.
- Hudson, W. H. (1862—)**. Nature-writer and novelist noted for his poetic style and mood, and for romances dealing often with South America. *Green Mansions*.
- Jacobs, W. W. (1863—)**. Writer of short stories dealing with sea life. *Many Cargoes*.

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- Jones, Henry Arthur (1851—).** Writer of successful melodramas (*The Silver King*), comedies (*The Liars*), and serious plays (*Michael and His Lost Angel*), and influential in bringing about a better English drama through his advocacy for many years of play-publishing and play-reading.
- Kipling, Rudyard (1865—).** Though author of a few novels (such as *Kim*), best known in prose for his short stories (*Plain Tales from the Hills*), the earlier of which deal with India and sympathetically portray Tommy Atkins. Vigorous journalistic style, often rising into art through descriptive and narrative genius. Masterly use of local color. Verse (*Barrack Room Ballads*) popular and effective, with easily remembered phrases and swinging refrains. Recent work less striking.
- Locke, William J. (1863—).** Novelist whose favorite type of character is a simple-hearted, irresponsible wanderer. *The Beloved Vagabond*.
- Lucas, E. V. (1868—).** Genial and accomplished essayist, story-writer, and editor-biographer of Lamb. *Old Lamps for New*.
- Mackenzie, Compton (1883—).** Author of somewhat sordidly realistic novels. *Sinister Street*.
- Masefield, John (1874—).** Lyric poet, dramatist, and reviver of narrative poetry. Long poems (*The Everlasting Mercy*) humble in theme and homely in diction, but imaginative and illumined by social sympathy. Best plays (*The Tragedy of Nan*) of genuine tragic power.
- Merrick, Leonard (1864—).** A novelist of more fame among the critics than with the general reader. Especially successful in his portrayal of theatrical life. *The Actor Manager*.
- Noyes, Alfred (1880—).** Prolific and musical lyricist, and author of several long narrative poems. *Tales of the Mermaid Tavern, Drake*.
- Pater, Walter (1839-94).** Scholar, essayist, author of a philosophical romance (*Marius the Epicurean*), connoisseur in living and in literary style.
- Phillips, Stephen (1864-1915).** A writer of poems (*Marpessa*) and of serious poetic plays (*Paola and Francesca*) who did not fulfil the promise of his youth.

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Phillpotts, Eden (1862—). Novelist of Dartmoor life. *The Mother*.

Pinero, Sir Arthur Wing (1855—). Most prominent contemporary English dramatist, who has progressed with the taste of the period from sentimental farces like *Sweet Lavender* to the realism of *The Thunderbolt* and *Mid-Channel*. *The Second Mrs. Tanqueray* (1893) mark of the beginning of contemporary English drama.

Shaw, George Bernard (1856—). Socialist and hater of shams and conventional opinions who has conceived dramas of farcical plot but serious import. Plays lacking in scenes of deeply felt emotion, but interesting for their wit, their use of paradox, their freshness of ideas, and their cleverly portrayed characters. *Arms and the Man*.

Sidgwick, Ethel (1877—). Writer of novels of English upper class life, slight in plot but related with humor and in a style of delicate distinction. *Duke Jones*.

Sinclair, May (date of birth unpublished). A versatile novelist whose work is characterized by an almost feverish intensity. *The Divine Fire*, *The Belfry*.

Synge, John Millington (1871-1909). Most important of the Irish dramatists, remarkable especially for the beauty of his style and his power in the one-act play. *Riders to the Sea*, a one-act tragedy; *The Playboy of the Western World*, a three-act comedy combining beauty and farce.

Thompson, Francis (1859-1907). A Roman Catholic who suffered much from poverty and opium and wrote poems of mysticism and faith. *The Hound of Heaven*.

Thomson, James (1834-82). Poet of despair. *The City of Dreadful Night*.

Walpole, Hugh (1884—). His earlier novels realistic studies of English upper class life (*Fortitude*). *The Dark Forest*, a portrayal of the hospital service in Russia during the early years of the World War.

Ward, Mrs. Humphry (1851—). Niece of Matthew Arnold, and for many years past a writer of novels about social life, religious problems, etc. *Robert Elsmere*.

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Watson, William (1852—). Poet best known for memorial pieces and discriminating tributes in verse to other poets. *Wordsworth's Grave*.

Wells, H. G. (1866—). A zestful, restless, but scientifically trained romanticist and radical. Great natural gifts in narrative, but deeper interest in ideas about society, education, religion, domestic institutions, mechanical inventions, and the like. Both essays and novels vibrant with ever-changing beliefs and answers for the problems of human life. *Tono Bungay*.

Wilde, Oscar (1856-1900). Author of delicate stories for children, novels, essays, two affecting pieces springing from his life in prison (*The Ballad of Reading Gaol*, poem, and *De Profundis*, prose), and several witty, highly artificial plays (*Lady Windermere's Fan*).

Yeats, William Butler (1865—). A poet whose lyrics are characterized by Celtic glamor and sensitiveness to nature; also the principal leader in the Irish Theater movement. *Kathleen ni Houlihan*, a symbolic play.

CHRONOLOGICAL CHART
English Dynasties and Kings

[illegible]

English Literary Forms and Authors

MIDDLE ENGLISH	Renaissance	MODERN ENGLISH
Anelo-13 Norman	15 ⁷⁹ <u>Fifteenth Century</u>	Classicism
Lytic Poetry	Chaucer	1700 Pope
Drama		1783 Johnson
Marginalia Poetry		1812 Tennyson
Prose Fiction		
Prose Essay	Broken lines show that forms were still solid & rules very prominent	
		Liberalism
		1798 Wordsworth
		1812 Past Generation

Malory

AMERICAN AUTHORS	
1600	Colonial
1700	Franklin
1765	Revolutionary Nationalism
1780	Early 18th Century
1790	Consciousness
1800	Larger 19th
1850	Nationalism
1865	Culture
1880	Webster
1890	Irving
1900	
1910	
1920	
1930	
1940	
1950	
1960	
1970	
1980	
1990	
2000	
2010	
2020	

AMERICAN AUTHORS

1700	1750	1800	1850	1900
Colonial	Franklin	Revolutionary	Early 18th Century	Larger in
		Nationalism	Culture	Nationalism
		Webster		
		Irving		
		Cooper		
		Bryant		
		Emerson		
		Hawthorne		
		Longfellow		
		Whittier		
		Poe		
		Holmes		
		Lincoln		
		Thoreau		
		Lowell		
		Whitman		
		Mark Twain		
		Howells		
		Leanier		
		James		
		Harris		
		D. Henry		

Note the most prominent literary forms in each period, and the general prominence of the forms in the Age of Shakespeare and the Period of Liberalism

Note, further, that the lives of few authors coincide exactly with an age or period. Milton and Bunyan produced the two Puritan masterpieces after the Cavalier-Puritan age.

Shelley	Shelley
Keats	Keats
Carlyle	Carlyle
Macaulay	Macaulay
Tennyson	Tennyson
Thackeray	Thackeray
Dickens	Dickens
Browning	Browning
George Eliot	George Eliot
Ruskin	Ruskin
Arnold	Arnold
Meredith	Meredith
Morris	Morris
Swinnburne	Swinnburne
Hardy	Hardy
Stevenson	Stevenson
Kipling	Kipling

Stech

Hope

Cray

Goldsmith

Burke

Burns

Note the most prominent literary forms in each period, and the general prominence of the forms in the Age of Shakespeare and the Period of Liberalism.

PART II:
THE FACTS AND BACKGROUNDS OF
AMERICAN LITERATURE

SUMMARIES OF HISTORY, LITERATURE, LANGUAGE, NATURAL BACKGROUNDS, AND SOCIAL BACKGROUNDS

History

The course of American life has been greatly influenced by three facts — its recent beginning, its basis in English ideals, and its isolation.

Our recency is obvious. America was discovered but a little more than four centuries ago. The first English settlement was made but a little more than three centuries ago. Our independence was achieved a little less than a century and a half ago. The vastness and newness of the territory our ancestors were entering forced them to begin their life here upon fairly even terms with each other. The traditional inequalities, the hard-and-fast strata, of European society were not theirs. They were free, therefore, from the restrictions of age. But they likewise were lacking in the advantages of age — its romance, its tested adjustments, its intimate and physical backgrounds of art and culture.

English customs and ideals may seem a mere fragment of our inheritance from foreign nations. In a sense this is true. America has been called the melting-pot of the races, and a century of immigration has really made it such. But though our blood is diverse, the basis of our civilization is English. Our language, our institutions, our ideals of the state and of personal liberty are English. We have of course adapted ourselves to a variety of new conditions, and have obtained inspiration and guidance

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from a multitude of sources; but the foundation is unaltered — our heritage as a member of the great Anglo-Saxon family remains.

Geographically we have been isolated. The original colonies occupied only a strip of the Atlantic seaboard; but scant as their territory was, they could not brook the presence of the French on the continent, nor could the French brook their presence. Conflict resulted; the French were overcome. The War of Independence severed our political ties with England, and the proclamation of the Monroe Doctrine half a century afterward discouraged European encroachments on the western hemisphere. Along with this isolation from Europe which enabled us to pursue our own purposes, existed at first an isolation among ourselves that was only less marked. That we possessed common interests seemed so improbable that only with extreme difficulty was the Constitution adopted and the Union formed. The constant migration of our people westward, and the tendency of different sections at one time or another to set their own rights before the principle of federation, retarded the attainment of national oneness. The Civil War, and the occupation of all the available lands of the West, brought sectionalism to an end. Half a century later the World War demonstrated that neither our own country nor the Americas as a whole can remain apart, and we take our place in a world in which oppression anywhere is the concern, because a menace to the safety, of people everywhere.

Literature

Our literature, like our history, is young. The colonists were too busily employed in hewing homes from the wil-

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derness and in overcoming the obstacles to material comfort to give much time to writing. With the struggle for political independence rose a notable group of writers on liberty and statecraft. Not until the nineteenth century was imaginative literature of much consequence produced. Even in this century authentic and original voices were few. Our literature, while containing no names of the first rank, yet contains many names worthy of honor; taken as a whole, it reflects adequately the American spirit. Literature as a profession has been made possible and familiar, and in the past generation a reading public of unprecedented numbers has been developed.

Language

Our language is based upon the English of the seventeenth century, the century of colonization. It flows as an uninterrupted stream from the Age of Shakespeare, beside similar streams that have flowed through England and the English colonies. Essentially it is identical with the language employed in Great Britain. In details there are differences. The most obvious general difference is the fact that the speech of our educated classes is slightly less unified, for we have no one center, geographical or literary, whose pronunciation or usage we regard as final. Moreover we have kept alive certain old words or senses of words which have disappeared in the British Isles (for example, *gully*, and *fall* in the sense of *autumn*); the two branches of the language have, in their growth, sometimes added different terms for the same object (compare American *elevator* and *baggage car* with English *lift* and *luggage van*); the two peoples exhibit certain discrepancies in pro-

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nunciation (Americans make freer use of the secondary accent and employ broad *a* less frequently) ; the spelling is not invariably the same (compare American *judgment* and *honor* with English *judgement* and *honour*) ; and we are more prolific than the English in originating and using slang.

Natural Backgrounds

The United States as a background for literature presents many interesting contrasts to Great Britain.

Unlike Great Britain's, its separation from foreign centers of culture is by the breadth of an ocean. But the twenty miles of the English Channel have been a more effectual bar to literary influences than the three thousand miles of the Atlantic. Isolated as America has been in its material and historic life, it has been strongly affected by the literature and art of Europe. To be sure, the physical separation has prevented any widespread intimate acquaintance with European languages and literature. None the less as taste has changed there, artistic tendencies have varied here. At first this was due largely to the natural respect of the emigrant for the standards of the land from which he came. Then before a stable and indigenous literature had been evolved, came that ease of communication which has brought all the world so near together that a great play or novel produced in Norway or Russia is within a short time within the reach of readers everywhere — a privilege of which our literary classes have always availed themselves.

Unlike Great Britain, the United States is a country of great distances. Even in colonial days the more important towns now relatively close together were separated by ar-

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duous journeys. Never has there been, as in England, one dominant literary center, though at any one period many of the prominent writers have been found in a single city. Today, perhaps more than at any previous time, book and periodical publication is concentrated in one city, New York, but ease of communication makes it possible for writers to live in widely separated parts of the country.

Unlike Great Britain, the United States because of its size is so diverse in climate and scenery that to describe for it any typical landscape is impossible. New England, the South, the Middle West, the Northwest, the Southwest, the Pacific slope — each differs from the others. But though natural surroundings are diverse, the different sections of America show striking likenesses. In the country the farms everywhere would appear to Europeans extensive, and the houses far apart. Every town has its main street or square, its public school, its numerous churches, its opéra house (seldom used for opera), its railroad station, its public library, its federal building, its streets with many trees and larger or smaller front yards, and its cemetery once lying some distance away but now perhaps surrounded with houses. Every town of any age shows diversity of architecture, but all the towns of about the same age are likely to exhibit the same varieties.¹ American houses are usually built of wood and thus do not, unfortunately, improve in appearance with age, as do European houses. Moreover the fact that the American population is shifting has had one lamentable effect: Americans, though quick to secure

¹ Older local styles are of course not unknown — for example, the New England colonial, the Southern colonial, and the Spanish mission in California.

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the immediate comforts of life wherever they reside, have been negligent about entering upon the slower process of making their surroundings beautiful; trimness and order are less noticeable here than in Europe.

It would be difficult to specify features of American natural life, except possibly its bigness and freedom, which have exercised any general influence upon our literature. Nor have we the human backgrounds and monuments of European peoples. Our fathers came to a country almost without folklore and traditions, and what there was, belonged to a race with which they had little peaceful intercourse. To the creation of a new folklore an age of public schools, of books, of newspapers, and of universal travel is not favorable; what we have, we brought with us. To be sure, certain aspects of the life of earlier American generations give something of the flavor of ancient tradition. Perhaps the most striking instance is the old plantation life of the South, with its autocratic but hospitable planters, its picturesque and merry-hearted negroes, its cotton and tobacco fields, and now resting upon all, the pathos of a lost cause. But we have no overmastering sense of the present working out its destiny amid the relics of the past; and even yet to many an American of literary antecedents the night-ingale or the skylark which he has read of but never heard seems somehow better suited for poetry than the mocking bird, the song sparrow, or the meadow lark which he has heard but seldom read about.

Social Backgrounds

Although the English influence is unquestionably predominant in America, not only in language, but also in law,

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government, morals, and manners, we are nevertheless a people of many racial and national strains, as yet imperfectly fused.

Social life in all sections of the country, though not simultaneously in all, nor yet in the same way or to the same degree in all, has followed a certain course of development. Thus, though some agricultural parts of the North are still in the pioneer stage, others long ago saw farms hewed from the forest and prairies subdued to human enterprise, and passing on through the era of the small town and the growing city, have reached the period of factories grouped in large cities. In the South the Civil War and the abolition of slavery made a sharp break between ante-bellum and later conditions, but there also the more or less rapid introduction of manufacturing is transforming a largely agricultural region. The Far West with its less settled occupations of mining and cattle-raising is turning more and more to agriculture. And almost everywhere has swept the flood of immigrants not speaking English and therefore "foreign," some filling the farms, some settling in the great cities; some holding fast to their old languages and customs, some changing them in a single generation. The native American himself is restless and migratory, and the type to which he belongs may be ascertained, not so much by where he is, as by where he comes from.

The types are many. Not to speak of the Indians and of the classes of recent immigrants, we may call to mind the early Puritan, the backwoods pioneer, the New York and the Pennsylvania Dutchman, the Appalachian mountaineer, the Southern planter, the Southern negro, the Creole of Louisiana, the riverman of steamboat days, the forty-niner,

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the lumberman of the Northwest, and the cowboy of the West.

American literature has in part recorded these changing backgrounds and portrayed these sectional types, especially in the short story. That any one "great American novel" should include them all is perhaps impossible. But one test for a writer is his alertness to the significant details of his own environment and his faithfulness in representing them. The reader who bears this test in mind will not only read our books more understandingly, but also come to understand better the life out of which they sprang.

Nor should American unity be overlooked. Beneath all the superficial differences of our national life is an agreement in the fundamental qualities of character — adaptability, democracy, good nature, hopefulness, and idealism strangely blended with shrewd practicality — which, whether it finds utterance in our literature or not, makes us one nation and one people.

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INTERIOR OF AN OLD-FASHIONED NEW ENGLAND CHURCH

(From a painting by W. L. Taylor. Reproduced by courtesy of the *Ladies' Home Journal*. Copyright Curtis Publishing Company.)

Even in winter the church was not heated during the long service. Note the high box pulpit, the square pews with people facing in every direction, the narrow and uncushioned seats of the pews, and the foot-stoves carried by women and children.

AMERICAN LITERATURE

1607

[Settlement of Jamestown]

COLONIAL AGE

1765

[The Stamp Act]

Literature mainly expository (descriptive of the new country, etc.), historical, or theological. Poetry, drama, and fiction almost wholly neglected. The chief reading matter: the Bible and almanacs. Only three writers valued today for their intrinsic literary worth: Byrd, Franklin, and Woolman.

The scattered plantation life of the South forced men who wrote at all to work in isolation; the masses, cut off from the social and intellectual opportunities of the New England town meetings, found diversion in the singing and preservation of English and Scottish popular ballads. New England, less closely in contact with the mother country but favored by compact population, well educated clergy, and public schools, early established at Boston the chief colonial literary center. After a time the Middle Colonies, more cosmopolitan and tolerant than the other two groups (English, Dutch, German, Swedish, and Quaker elements), took the lead in letters and Philadelphia became, largely through the growing fame of Franklin, the one city in America which cultured foreigners were glad to visit.

c1580-1631 Captain John Smith: *A True Relation of Virginia* (sent to England in 1608; published there in 1612)

1588-1657 William Bradford: *History of Plymouth Plantation* (covers years 1620-46; not published until 1898)

1612-72 Mrs. Anne Bradstreet: poems (published in England in 1650)

1631-1705 Michael Wigglesworth: *The Day of Doom* (poem; published 1662)

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1663-1728 Cotton Mather: *Magnalia Christi Americana*
(1702)

1674-1744 William Byrd: *The History of the Dividing Line* (written 1728; published 1841)

1703-58 Jonathan Edwards: *The Freedom of the Will*
(1754)

Transition to the next age

*1706-90 Benjamin Franklin: *Poor Richard's Almanac*
(1732-48)

1720-72 John Woolman: *Journal* (published 1774)

Miscellaneous facts in literature and culture

1639 Printing-press set up in Cambridge, Mass.

1640 *Bay Psalm Book* published in Cambridge (first English book published in America)

1704 The weekly *Boston News Letter* (first American newspaper)

1752 Coming to America of Lewis Hallam and his
"American" company of actors

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DISCOVERY AND COLONIZATION

- 1492 Columbus discovered America
- 1519-21 Conquest of Mexico by Cortez
- 1565 Spaniards founded St. Augustine, Florida
- 1605 French settled at Port Royal, Nova Scotia
- 1607 English settled at Jamestown, Virginia
- 1608 French under Champlain settled at Quebec
- 1620 Pilgrims (English) landed at Plymouth, Massachusetts
- 1626 Dutch bought Manhattan Island from Indians
- 1650-70 Influx of Cavaliers into Virginia
- 1682 Penn came to America
- 1682 French under La Salle completed voyage down the Mississippi
- 1733 Oglethorpe settled Georgia (last English colony)

SLAVERY, INTOLERANCE, SUPERSTITION, PIRACY

- 1619 Slaves first brought to an English colony in America (Virginia)
- 1636 Roger Williams banished from Massachusetts
- 1692 Witchcraft trials at Salem, Massachusetts
- 1699 Captain Kidd, the pirate, arrested in Boston

COLONIAL AGE

LEARNING

- 1636 Founding of Harvard College, Massachusetts
- 1647 Massachusetts required that a school be established in every town of fifty householders
- 1693 Founding of William and Mary College, Virginia
- 1732 First important public library in America opened in Philadelphia (Franklin)
- 1752 Franklin discovered that lightning is electricity

IRRITATION AGAINST ENGLAND, AND INTER-COLONIAL WARS

- 1651 First coercive Navigation Act
- 1676 Bacon's Rebellion in Virginia
- 1689 Beginning of Inter-Colonial Wars (English *vs.* French colonies)
- 1754-63 French and Indian War (overthrow of French colonies)

GROWTH TOWARD FREEDOM AND UNITY

- 1619 House of Burgesses set up in Virginia (representative government)
- 1643 The New England Confederation
- 1754 Proposal by Franklin of a plan for the union of all the English colonies

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BENJAMIN FRANKLIN (1706-1790)

Coolly rationalistic yet intellectually alert, shrewd, thrifty, industrious, entirely materialistic in his outlook, lacking in appreciation of spiritual values, above all public-spirited and eminently practical—the best representative in America of the eighteenth century man of the world. His literary work only a small part of his multifarious achievements. But highly interesting because of its unfailing clearness, its constant good sense, and its simple, straightforward presentation of the man himself.

Youth and Wanderings (To age 20)

1706 Born in Boston, Massachusetts. The fifteenth of seventeen children. Father a soap and candle maker.

Learned printing in his brother's shop, read diligently, and taught himself to write by imitating the *Spectator*.

1723 Ran away to New York and then to Philadelphia, earning his way as a printer.

1724-6 Printer in London; returned to Philadelphia.

Colonial Affairs, and Science (20 to 51)

1729 Obtained control of the *Pennsylvania Gazette*.

1730 Married Deborah Read.

1731 Began the Philadelphia Library, model for American public libraries.

1732 Began the publication of POOR RICHARD'S ALMANAC.

1736 Clerk of the General Assembly of Pennsylvania.

1737 Postmaster for Philadelphia.

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- 1742 Invented the Franklin stove.
- 1747-57 Active interest in scientific investigation, especially of electricity. In 1752 showed that lightning is electricity, and invented the lightning rod.
- 1753 Postmaster general for the colonies.
- 1754 Advocated at the Intercolonial Assembly at Albany a plan of colonial union.
- 1755 Supplied transportation and food for Braddock's army.

International Affairs (51 to 79)

- 1757-62, 1764-75 In England as leading representative from the colonies.
- 1766 Examination before the House of Commons on the Stamp Act.
- 1771 Began *The Autobiography*.
- 1776 Delegate to the Continental Congress and signer of the Declaration of Independence.
- 1776-85 Representative of the American interests in France. Wrote *The Bagatelles*, including *The Whistle* and *Dialogue between Franklin and the Gout*.

Old Age in Philadelphia (79 to 84)

- 1785-8 Held office corresponding to that of governor of Pennsylvania.
- 1787 Member of the Constitutional Convention.
- 1790 Died. Buried in Philadelphia.
- 1791 French edition of first part of *The Autobiography*. (This was twice translated into English in 1793.)
- 1817 First (garbled) edition of *The Autobiography*.
- 1868 First complete edition of THE AUTOBIOGRAPHY.

AMERICAN LITERATURE

Complete works, 10 vols., 1905-07.

Standard edition of the *Autobiography* by J. Bigelow, 3 vols., 1868.

Autobiography in Everyman series and various school editions.

Fullest life (often superseded in details) by J. Parton, 2 vols., 1864.

Short life by J. B. McMaster (*American Men of Letters*), by P. L. Ford.



NEW ENGLAND STAGE AND TURNPIKE OF A CENTURY AGO

(From a painting by W. L. Taylor. Reproduced by courtesy of the *Ladies' Home Journal*. Copyright Curtis Publishing Company.)

Note the stage coach with its passengers and baggage; the inn with its sign; the men with top hats, frills, and elaborate waistcoats; the women with large bonnets, ample skirts, tight lacing, and high waists.

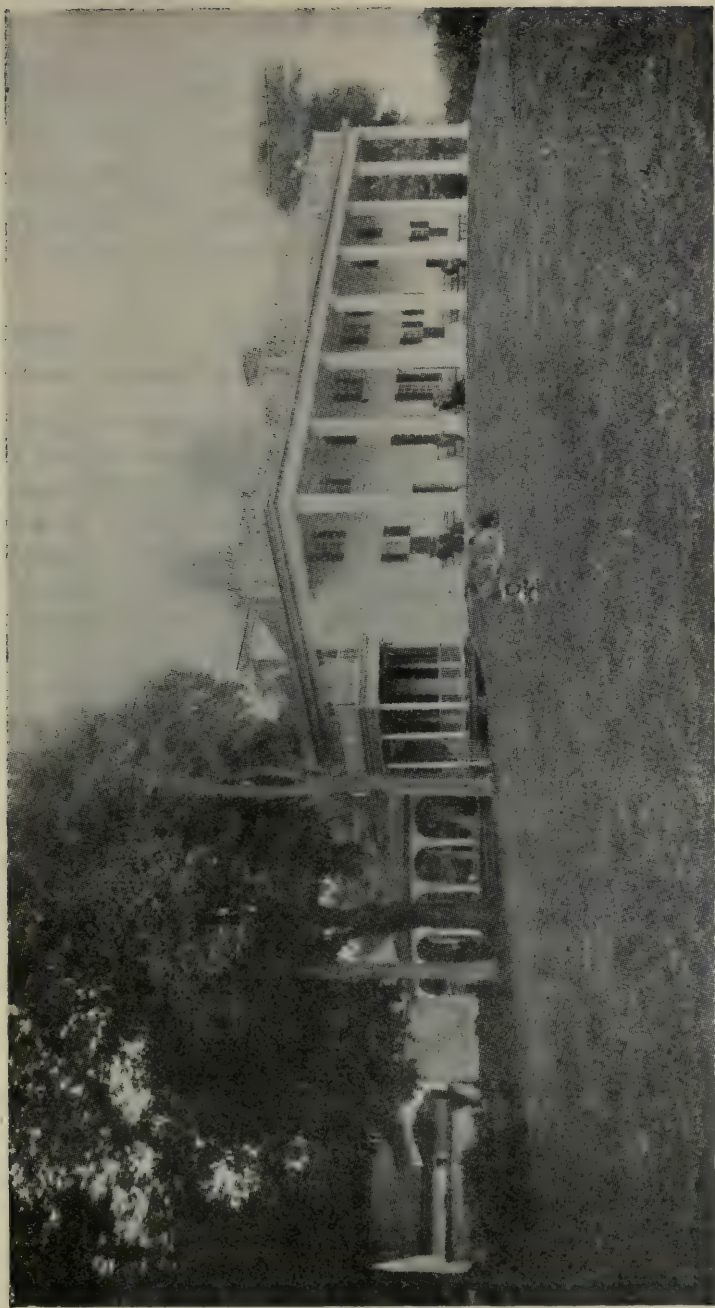
OTHER WRITERS AND WORKS

- Bay Psalm Book, The (1640).** The first English book published in America (appeared at Cambridge, Massachusetts). A translation of the Psalms intended to be practically literal and at the same time capable of being sung. Destitute of poetic merit.
- Bradford, William (1588-1657).** Second governor of the Plymouth colony, whose long administration was largely responsible for its success. Journal with Edward Winslow of the first thirteen months in America (published in England in 1622 and known for many years as *Mourt's Relation*). More important, *History of Plymouth Plantation* to 1646; annals; long lost; not published until 1898.
- Bradstreet, Mrs. Anne (1612-72).** Wife of a governor of Massachusetts and author of poems, mainly didactic, which were published in England in 1650 under the title *The Tenth Muse Lately Sprung Up in America*.
- Byrd, William (1674-1744).** A Virginia gentleman who described pioneer conditions with wit, urbanity, and charm of style. *The History of the Dividing Line*.
- Edwards, Jonathan (1703-58).** An able though narrow thinker, and an expounder of grim Puritan theology. *The Freedom of the Will*.
- Mather, Cotton (1663-1728).** A man of wide learning and great influence, but narrow theology. Now remembered almost solely for his connection with the Salem witchcraft trials. *Magnalia Christi Americana*.
- Smith, Captain John (c1580-1631).** Like many prose writers of Elizabethan England, more a man of action than a literary man. Soldier of fortune, shrewd and practical leader of the settlers at Jamestown, self-glorifying autobiographer, author of the first book written in America in the English language (*A True Relation of Virginia*).

AMERICAN LITERATURE

Wigglesworth, Michael (1631-1705). Described in jigging stanzas the solemnity and the terrors of the final judgment. *The Day of Doom* once universally read in New England.

Woolman, John (1720-72). A Quaker whose simple journal of his life was praised by Charles Lamb.



A COLONIAL RESIDENCE

(Reproduced from Barstow's *Famous Buildings* by permission of the Century Co.)

Washington's home at Mt. Vernon, Virginia. Note the large porch with white colonial columns. The building seems commodious enough, but offices, slave quarters, etc., in addition were required that the somewhat baronial life of the plantation might be complete.

1765

REVOLUTIONARY AGE

1798

[The Stamp Act]

[Publication of Brown's *Wieland*]

An era of less isolation and less absorption in religious topics. Growth of practical, worldly interests, of common sense and a common purpose. Chief subject for writers: politics. The state papers of the time are one of the most notable collections in the history of the world, and in some respects comprise America's most significant contribution to literature. Supplementing these were many pamphlets and newspaper articles, and political songs and ballads.

After independence was achieved, there was a provincial eagerness to create offhand a national literature. Unsuccessful attempts were made at epics, dramas, satires; the most ambitious and self-conscious literary group was the "Hartford Wits" (John Trumbull, Timothy Dwight, Joel Barlow). Franklin and Freneau were the only writers between 1765 and 1798 who ventured successfully beyond the political field. The age ended with the publication of the initial novel of Charles Brockden Brown, the first American who "devoted himself to literature as a profession."

During most of the age the literary center was Philadelphia.

*1706-90 Benjamin Franklin: *Autobiography*

1732-99 George Washington: *Farewell Address*

1736-99 Patrick Henry: *Liberty or Death*

1737-1809 Thomas Paine: *Common Sense*

1743-1826 Thomas Jefferson: *Declaration of Independence* (1776)

1752-1832 Philip Freneau: poems on nature and freedom

REVOLUTIONARY AGE

1757-1804 Alexander Hamilton }
1751-1836 James Madison } The *Federalist* (1787-8)
1745-1829 John Jay }
1774-87 Theaters closed by recommendation of the Continental Congress



SOUTHERN SLAVE QUARTERS

(Reproduced from Forman's *History of the United States* by permission of the Century Co.)

The cabins, often whitewashed, were arranged in a "street," which frequently was laid out behind the "big house." A temperate climate permitted much life outdoors.

AMERICAN LITERATURE

HISTORY

- 1765 The Stamp Act
- 1765 Patrick Henry's resolutions against British taxation
(Virginia House of Burgesses)
- 1773 The Boston Tea Party
- 1774 First Continental Congress met at Philadelphia
- 1775-83 The Revolutionary War
- 1787 The drawing up of the Constitution of the United
States
- 1787 Ordinance excluding slavery from the Northwest
Territory
- 1789-97 Washington's administration
- 1798-9 Virginia and Kentucky resolutions (the right of
each state to judge of infractions of the Constitution by
the federal government)

ART AND INVENTION

- 1738-1820 Benjamin West (American portrait painter in
England)
- 1755-1828 Gilbert Stuart (portrait painter)
- 1793 Eli Whitney invented the cotton gin

REVOLUTIONARY AGE

WRITERS AND WORKS

Federalist, The (1787-8). A notable series of papers, published in New York, which advocated the adoption of a constitution and came later to be regarded as one of the finest commentaries upon the principles of the American government. Hamilton the chief author; Madison and Jay assistants.

Franklin, Benjamin. See p. 250.

Freneau, Philip (1752-1832). Ardent, even bitter, Revolutionist, observer of nature, first American poet of original merit.

Henry, Patrick (1736-99). Orator of the Revolution and author of the sentiment: "Give me liberty or give me death." All but fragments of his speeches lost.

Jefferson, Thomas (1743-1826). Author of the Declaration of Independence and of other thoughtful, gracefully worded, and sonorous writings; founder of the University of Virginia; originator and champion of the definite democratic movement which opposed the aristocratic tendencies fostered by Hamilton.

Paine, Thomas (1737-1809). An Englishman who lived in America during the Revolutionary War and wrote valiant and stirring pamphlets in behalf of independence. Now widely known only as an atheist. *Common Sense*.

Washington, George (1732-99). Planter, soldier, statesman whose sheer force of character held the Revolutionists sufficiently together to win independence. Wise and influential state papers and addresses. *Farewell Address*.

AMERICAN LITERATURE

1798 AGE OF EARLY NATIONALISM 1832
[Publication of *Wieland*] [Nullification ordinance in South Carolina]

With increasing national unity and expansion, and with the democratic movement fathered by Jefferson and promoted by the election of Jackson (the first president chosen from the common people), the success in imaginative literature which was dreamed of in the preceding age began in some measure to be realized. The answer to Sydney Smith's scornful question "Who reads an American book?" was the publication in 1809 of *Knickerbocker's History* by Irving, "the first American to win international fame solely as an author." Twelve years later *The Spy* laid the foundation for Cooper's reputation in Europe. Bryant's *Thanatopsis* had meanwhile (1817) appeared to the skeptical too good a poem to have been written in America. Literature was still largely imitative, and the patriotic note was obtrusively sounded. In some respects Irving, Bryant, and Cooper were themselves but echoes of English writers; but each of the three also presented native scenes and legends. The general cast of the literature was sentimental or romantic, with a growing interest in everyday nature.

The literary (as well as commercial) center was New York, which had the great newspapers, and to which the best writers were drawn. There were several minor centers.

Prose

- 1771-1810 Charles Brockden Brown: *Wieland*
*1783-1859 Washington Irving: *Knickerbocker's History of New York*
*1789-1851 James Fenimore Cooper: *The Last of the Mohicans*

AGE OF EARLY NATIONALISM

Transition to the next age

1806-67 Nathaniel Parker Willis: sketches (also poems)

Poetry

*1794-1878 William Cullen Bryant: *Thanatopsis*

1795-1820 Joseph Rodman Drake: *The American Flag*

1790-1867 Fitz-Greene Halleck: *Marco Bozzaris*

Miscellaneous facts in literature and learning

1801 *The New York Evening Post*

1815 *The North American Review* (Boston)

1825 Theatrical supremacy passed from Philadelphia to New York

1828 Noah Webster: *An American Dictionary of the English Language*



A MISSISSIPPI RIVER TOWN, 1874

(Reproduced by permission from the *Century*.)

Natchez-under-the-Hill, Mississippi. Natchez itself is farther back, on the bluffs. Note the headlands, the steamboat, the houses strung along the waterside.

AMERICAN LITERATURE

MISCELLANEOUS FACTS

- 1800 National capital at Washington, D. C.
- 1801-9 Jefferson's administration
- 1801-35 John Marshall Chief Justice of the Supreme Court
- 1803 Louisiana purchased from France
- 1812-15 War with England
- 1823 Monroe Doctrine proclaimed
- 1826 Beginning of temperance reform
- 1829 Andrew Jackson became President
- 1829-30 Spoils system introduced

SECTIONALISM AND SLAVERY

- 1820 The Missouri Compromise (Henry Clay)
- 1831 Formation of the American Anti-Slavery Society
- 1832 South Carolina passed ordinance nullifying tariff law

INDUSTRY AND INVENTION

- 1806 The government began the Cumberland, Md., road (for opening up western lands)
- 1807 Fulton's steamer made trip on the Hudson River
- 1825 Completion of the Erie Canal
- 1828 Baltimore and Ohio Railroad begun
- 1829 Friction matches
- 1831 Cyrus H. McCormick invented the reaper

JAMES FENIMORE COOPER (1789-1851)

Rugged, combative, humorless, uncontrolled in his prejudices, absurdly didactic, drawing insipid women, and often writing an execrable style. Yet at his best a master of sweeping description and spirited narrative; one of the great romancers of the world. Originator of the American novel of the forest, the prairie, and the sea (readers and imitators in many European countries), and creator of two or three of the permanent figures in fiction.

Boyhood on Frontier and at Sea (To age 21)

1789 Born at Burlington, New Jersey. Father a pioneer, landowner, judge, and congressman.

1790 Father moved to the frontier in central New York, founding Cooperstown on Lake Otsego.

1799 Became a private pupil of an Episcopalian rector at Albany.

1803-6 At Yale. Expelled for irregularities and a boyish prank.

1806-7 Sailed as a common sailor (preparation for the navy) in a merchant ship to England and the Mediterranean.

1808-10 Being commissioned midshipman, in naval service on Lake Ontario and at sea.

1809 Death of father.

Retirement (22 to 31)

1811 Married Susan Augusta De Lancey (member of a Tory family), and resigned from navy.

AMERICAN LITERATURE

Lived alternately near old home on Lake Otsego and in Westchester County, New York. Occupied in caring for his property.

Popularity (31 to 37)

1820 Having said he could write as good a novel as one he was reading, published *Precaution* (feeble imitation of fiction on English life).

1821 *THE SPY* (a novel of the Revolution) brought him widespread fame.

1823 *THE PIONEERS*¹ (a novel of the frontier).

1824 *THE PILOT* (written to prove that a sailor could write a better sea story than *The Pirate*, by the author of *Waverley*, a landsman).

1826 *THE LAST OF THE MOHICANS*.

Travels (37 to 44)

1826-33 Traveled in Europe. Attempts to improve the relations of England and America by pointing out the faults of both involved him in controversies in each.

1827 *THE PRAIRIE*.

1828 *The Red Rover* (a sea tale).

1831 *The Bravo* (earliest of his controversial and didactic novels).

Execration (44 to 62)

1833-51 At Cooperstown. Numberless quarrels because of his criticisms of America, his action against trespassers

¹To follow the life of the hero, read *The Leather Stocking Tales* in the following order: *The Deerslayer*, *The Last of the Mohicans*, *The Pathfinder*, *The Pioneers*, and *The Prairie*. (Notice that the order of the titles is alphabetical.)

AGE OF EARLY NATIONALISM

on his estate, and his account of the naval battle of Lake Erie. Brought suits for libel against various newspapers; acted as his own lawyer and won his suits.

1839 *The History of the Navy of the United States.*

1840 *THE PATHFINDER.*

1841 *THE DEERSLAYER.*

1851 Death. Buried at Cooperstown.

Works: Household Edition, introductions Susan F. Cooper, 32 vols. Different novels in various school editions.

Best life by T. R. Lounsbury (American Men of Letters).

Other lives by W. B. S. Clymer, by Mary E. Phillips.

Discussion by W. C. Brownell in *American Prose Masters*, by J. Erskine in *Leading American Novelists*, and (adverse) by Mark Twain in *How to Tell a Story*.



NINETEENTH CENTURY COSTUME, 1836

(Reproduced by permission from Besant's *Fifty Years Ago*, published by Harper and Brothers, New York.)

Note the large hat, the tight lacing, and the hoop skirt of the lady; the long-tailed coat and the tight pantaloons of the gentleman.

WASHINGTON IRVING (1783-1859)

Sometimes called the American Goldsmith because he wrote in an easy and finished style sketches showing a lovable, kindly, humorous nature. But much more a man of the world than Goldsmith, fonder of romantic story and scene, more obviously touched by sentiment. At his best in the sketch, in a loose, early type of short story, and in portrayal of the characters, customs, and superstitions of primitive New York. The first of American writers to win a reputation in England.

Idle and Wandering Youth (To age 26)

- 1783 Born in New York City. Father a hardware merchant, a strict Presbyterian. Educated at various schools in the city. At sixteen began study of law.
- 1802-6 Threatened with consumption; travel in New York and Canada, then (1804-6) in France, Italy, England.
- 1806 Returned to New York. Admitted to the bar, but more interested in society than in law.
- 1807-8 Participated in *Salmagundi*, a periodical modeled after the *Spectator*.
- 1809 Death of Matilda Hoffman, his fiancée.

Creative Work and Life Abroad (26 to 49)

- 1809 KNICKERBOCKER'S HISTORY OF NEW YORK. Made him famous but for the time being locally unpopular.
- 1810 Partner with his two brothers, merchant-importers.
- 1814 Secretary and aid to Governor Tompkins of New York till the end of the war.

AGE OF EARLY NATIONALISM

1815 To Europe to assist the failing business of his brothers. Met Byron and Scott.

1818 The firm bankrupt; gave himself to literature.

1819 THE SKETCH BOOK, including *Rip Van Winkle* and *The Legend of Sleepy Hollow* (England, 1820).
Very successful; Irving much sought after.

1822 *Bracebridge Hall*.

1824 *Tales of a Traveler*.

1826 After travel on the continent, settled in Madrid.

1828 *Life and Voyages of Columbus*.

1829 Made secretary to the American legation in London.
The Conquest of Granada.

Semi-creative Work in America (49 to 76)

1832 Returned to America. Trip to the West and South.

During the next few years undertook the support of several nieces and nephews, lost considerable money in Western "paper towns," and purchased "Sunnyside" on the Hudson, near Tarrytown, New York.

1835 *A Tour of the Prairies*.

1838 Declined the Secretaryship of the Navy.

1842-6 Minister to Spain.

1849 *Life of Goldsmith*.

1855-9 *Life of Washington*.

1859 Death. Buried in Sleepy Hollow cemetery (on outskirts of Tarrytown).

Complete works, with life by Pierre M. Irving, 26 vols., 1880.

Sketch Book in various series and school editions.

Standard life, including letters, by Pierre M. Irving, 4 vols., 1862-4.

Life by C. D. Warner (*American Men of Letters*).



A PIONEER EMIGRANT TRAIN

(From a painting by W. L. Taylor. Reproduced by courtesy of the *Ladies' Home Journal*. Copyright Curtis Publishing Company.)

Note the desolate and desert-like country, the prairie schooners drawn by yoked oxen, the homely employments of the women, the watchfulness of the men against attack.

OTHER WRITERS

Brown, Charles Brockden (1771-1810). First American to give himself wholly to literature. Short life, poor health, much hack-work. Ill-unified novels dealing somewhat crudely with the mysterious and the terrible; scene always laid in America, and descriptions accurate. *Wieland*.

Bryant, William Cullen (1794-1878). Native of western Massachusetts who at seventeen or eighteen wrote *Thanatopsis*, a piece whose merits he never surpassed, and who spent his mature life in New York as editor of the *Evening Post*. Poetry small in bulk, unrelieved by humor, austere in taste, restrained rather than ardent or passionate; yet solemn, sincere, even in quality, carefully and nobly phrased—in its time the best an American had written. Favorite themes: death, external nature in general, and particular objects in nature (such as the fringed gentian) which previously had lacked poetical associations.

Drake, Joseph Rodman (1795-1820). New York poet. *The American Flag*.

Dunlap, William (1766-1839). Writer and adapter of plays, manager of the American company 1796-1805, and writer of a history of the early American theater.

Halleck, FitzGreene (1790-1867). Apart from Bryant, the best poet among the Knickerbocker writers (New York authors in the early decades of the century). *Marco Bozzaris*.

Kennedy, John Pendleton (1795-1870). Maryland lawyer, congressman, Secretary of the Navy, author of romantic novels containing many realistic elements. *Swallow Barn, Horse-Shoe Robinson*. Belongs partly to the next age.

Willis, Nathaniel Parker (1806-67). New York editor, traveler, writer of numerous books journalistic in style, friend of literary aspirants. Belongs partly to the next age.

1832 AGE OF CONSCIOUS CULTURE 1870

[Nullification in South Carolina] [Publication of *The Luck of Roaring Camp*]

With expansion westward, with the Unitarian and Transcendental movements, with the stormy development of abolitionism, and with the final tragedies of war and reconstruction, the age furnished themes for discussion, not only in books, but also on the lyceum and in the halls of state. It was an age of oratory and of literature marked by a moral tendency. Yet the imaginative works now best remembered, usually stood apart from the turmoil. They sprang from the wide cultural curiosity, the interest in extraneous subjects and systems of thought, which characterized the time. Poetry was supreme; in this province the age furnished most of the names that stand highest in our literature. But criticism established itself, mainly through the efforts of poets like Poe and Lowell; and under Poe and Hawthorne the short story was added to the literary genres of the world.

Boston, with Cambridge and Concord, was the center of the most notable literary group America has known. There were several minor centers.

Poetry

- *1809-49 Edgar Allan Poe: *The Raven*
- *1807-82 Henry Wadsworth Longfellow: *Evangeline*
- *1807-92 John Greenleaf Whittier: *Snow-Bound*
- *1803-82 Ralph Waldo Emerson: *Concord Hymn*
- *1809-94 Oliver Wendell Holmes: *The Deacon's Masterpiece*
- *1819-91 James Russell Lowell: *The Vision of Sir Launfal*

AGE OF CONSCIOUS CULTURE

- *1819-92 Walt Whitman: *Leaves of Grass*
- 1825-78 Bayard Taylor: lyrics, translation of *Faust*
- 1823-90 George Henry Boker: poetic dramas (*Francesca da Rimini*)
- 1826-64 Stephen Collins Foster: popular songs (*The Old Folks at Home*)
- *1842-81 Sidney Lanier: *The Marshes of Glynn*
- Transition to the next age
- 1825-1903 Richard Henry Stoddard: lyrics
- 1833-1908 Edmund Clarence Stedman: *Pan in Wall Street*
- 1836-1907 Thomas Bailey Aldrich: *Babie Bell*

Prose

Imaginative and literary

- *1809-49 Edgar Allan Poe: *The Fall of the House of Usher*
- *1804-64 Nathaniel Hawthorne: *The Scarlet Letter*
- 1806-70 William Gilmore Simms: *The Yemassee*
- *1803-82 Ralph Waldo Emerson: *Essays*
- 1809-94 Oliver Wendell Holmes: *The Autocrat of the Breakfast Table*
- 1815-82 Richard Henry Dana, Jr.: *Two Years Before the Mast*
- *1817-62 Henry David Thoreau: *Walden*
- *1819-91 James Russell Lowell: *Among My Books*

Forensic and historical

- 1777-1852 Henry Clay: speeches
- *1782-1852 Daniel Webster: *Reply to Hayne*
- 1782-1850 John C. Calhoun: speeches
- *1809-65 Abraham Lincoln: *Gettysburg Address*

AMERICAN LITERATURE

1814-77 John Lothrop Motley: *The Rise of the Dutch Republic*

1823-93 Francis Parkman: *The Conspiracy of Pontiac*

Periodicals and literary groups

1834 *The Southern Literary Messenger* (Richmond)

1836 The Transcendental "Symposium" formed in Boston (Emerson, Thoreau, Hawthorne, Bronson Alcott, Margaret Fuller, Theodore Parker, and others)

1840-4 *The Dial* (organ of the Transcendentalists)

1841-7 The Brook Farm experiment (George Ripley, Hawthorne, Charles A. Dana,— with Emerson, Greeley, Margaret Fuller, and others interested)

1850 *Harper's New Monthly Magazine*

1857 *The Atlantic Monthly*

1865 *The Nation*

AGE OF CONSCIOUS CULTURE

THE DRIFT TOWARD CIVIL CONFLICT

- 1832 South Carolina ordinance nullifying tariff law
- 1845 Annexation of Texas
- 1846-7 War with Mexico
- 1850 The Fugitive Slave Law
- 1852 Publication of *Uncle Tom's Cabin* (Harriet Beecher Stowe)
- 1857 The Dred Scott Decision
- 1858 The Lincoln-Douglas debates
- 1859 John Brown's raid (attempt at forcible freeing of the slaves)
- 1860 Lincoln elected President
- 1861-5 The Civil War
- 1863 The Emancipation Proclamation

MISCELLANEOUS FACTS

- 1829-37 Jackson's administration
- 1830 Joseph Smith founded society of Mormons (Mormons moved to Utah, 1846)
- 1832 Jackson vetoed bill to re-charter United States Bank
- 1837 Commercial panic
- 1838 Endowment of the Smithsonian Institution, Washington, D. C.
- 1845 Beginning of a great tide of immigration from the north and west of Europe, especially Great Britain and Germany (discontent in Europe)
- 1848 Discovery of gold in California

AMERICAN LITERATURE

- 1854 Commodore Perry made treaty with Japan
- 1867 Purchase of Alaska from Russia

INDUSTRY AND INVENTION

- 1830-60 Rapid development of railroads
- 1832-60 Increase in steamboat traffic on the lakes and rivers
- 1838 Navigation of the ocean by steam vessels
- 1844 Morse telegraph between Baltimore and Washington
- 1845 Elias Howe invented the sewing machine
- 1845-60 Increase in ship-building and foreign commerce (New York and New Orleans the great seaports)
- 1866 Laying of the Atlantic cable
- 1869 Completion of the Union Pacific Railroad (trans-continental lines)

NOTABLE FIGURES

- 1780-1842 William Ellery Channing (leader of New England Unitarian movement)
- 1780-1851 John James Audubon (ornithologist)
- 1786-1836 Davy Crockett (Indian fighter and autobiographer)
- 1805-79 William Lloyd Garrison (abolitionist)
- 1811-72 Horace Greeley (founder and editor of the *New York Tribune*)
- 1806-72 Edwin Forrest (actor)
- 1807-73 Louis J. R. Agassiz (Swiss naturalist and teacher at Harvard)
- 1813-87 Henry Ward Beecher (orator and Congregational minister)

RALPH WALDO EMERSON (1803-1882)

Lecturer, essayist, poet, seer. Shrewd, serene, benign, urbane, a typically American mixture of idealism and practicality. Believer in the divinity of all things, in the consequent worth and dignity of the individual, and in intuition and inspiration rather than logical and philosophical systems as the means for attaining truth. His poetry unequal and often rough and obscure; his prose disconnected and ununified. His great power the writing of sentences pregnant with meaning and phrased inevitably. Most stimulating of American ethical teachers — an international force.

Youth and the Ministry (To age 30)

1803 Born in Boston, Massachusetts. Father a Unitarian minister.

1811 Death of father. Poverty.

Educated in Boston Latin School.

1817-21 At Harvard College; not a brilliant student; worked his way.

1821 For a few years tried teaching school.

1823 Began to study for the ministry.

1826 Licensed to preach.

1827-8 To South Carolina and Florida in search of health.

1829 Associate pastor of Old North Church, Boston.

Married Ellen Tucker.

1832 Death of his wife.

Scruples concerning the administration of the Lord's Supper led to his resigning his pastorate.

AMERICAN LITERATURE

1832-3 Traveled in Italy, France, and England ; met Landor, Coleridge, Wordsworth, Carlyle.

Lectures, Essays, and Poems (30 to 69)

1834 Settled at Concord, Massachusetts, at first in his ancestral home, the Old Manse. During this period he lectured extensively for lyceums and preached as a "supply" in various Unitarian pulpits.

1834-72 Correspondence with Carlyle, for the American publication of many of whose books he became responsible. (Correspondence published 1883).

1835 Married Lydia Jackson.

1836 *Nature* (prose).

1837 *Concord Hymn*.

Delivered before Phi Beta Kappa at Harvard his address *The American Scholar* (called the American intellectual Declaration of Independence).

1840-4 Contributed to the *Dial*; editor, 1842-4.

1841 ESSAYS (first series).

1844 ESSAYS (second series).

1847 POEMS.

1847-8 To Europe. After a week with Carlyle, lectured on *Representative Men* (published 1850).

1855 Spoke against slavery and for woman's suffrage.

1856 *English Traits*.

1857 Contributed to the *Atlantic Monthly*. Helped to form the Saturday Club (Lowell, Holmes, Longfellow, Hawthorne, Motley, Agassiz, et al).

1860 *The Conduct of Life* (prose).

1867 *May-Day and Other Pieces* (poems).

AGE OF CONSCIOUS CULTURE

- 1868-70 Lectured at Harvard.
1870 *Society and Solitude* (prose).

Decadence (69 to 79)

- 1872 House burned down. Mental power had begun to fail. Third visit to Europe.
1873 House rebuilt by popular subscription. Emerson greeted on his return by a popular ovation.
1873-82 Occasional speeches and contributions. Superintended editions of his works.
1882 Death. Buried at Concord.
1909-14 Publication of *Journals*.

Complete works (exclusive of *Journals*), with notes by E. W. Emerson, 12 vols., 1903.

Journals, 10 vols., 1909-14.

Essays in various school editions.

One-volume edition of poems: Household, Astor.

Correspondence with Carlyle edited by C. E. Norton.

Authorized biography by J. E. Cabot. (Should be supplemented by E. W. Emerson's *Emerson in Concord*.)

Brief life by R. Garnett (Great Writers), by O. W. Holmes (American Men of Letters), by G. W. Cooke.

Essays by M. Arnold, Lowell, W. C. Brownell in *American Prose Masters*, and E. C. Stedman in *Poets of America*.

NATHANIEL HAWTHORNE (1804-1864)

Master of the sketch and the short story, and America's greatest romancer. His pictures of early life in New England, though untrue to fact, fairly faithful reflections of the spirit of Puritanism; impressive and memorable. His shy personality and lack of broad contact with life the cause of a certain meagerness and unreality in his works. Yet subtlety, charm, and artistic finish; also a distinctive flavor due to his preoccupation with sin and its effects on the soul, and to his effective and pervasive use of symbolism.

Shy and Solitary Boyhood (To age 21)

1804 Born in Salem, Massachusetts. Ancestors magistrates and seafarers. Father a shipmaster.

1808 Death of father. Mother became a recluse.

1813 On Sebago Lake, Maine. Here, he says, he got his "accursed habits of solitude."

1819 Returned to Salem to prepare with a tutor for college.

1821-5 At Bowdoin College. Friends: Franklin Pierce (afterwards President) and Horatio Bridge (largely responsible for his becoming an author).

Seclusion at Salem (21 to 33)

1825 Returned to Salem. Lived in great seclusion, taking his meals in his room and seldom venturing out by daylight. Read, wrote, and burned.

AGE OF CONSCIOUS CULTURE

1828 *Fanshawe* published anonymously at his own expense and almost immediately suppressed by him.

From the early thirties a contributor to various periodicals.

Sketches and Short Stories (33 to 46)

1837 *Twice Told Tales* (first series) published through the secretly used influence of Bridge.

Engaged to Sophia Peabody.

1839-41 In the Boston Custom House under George Bancroft.

1841-2 A resident at Brook Farm (co-operative enterprise near Concord, Massachusetts).

1842 Marriage. Settled at the Old Manse, Concord. Friend: Emerson. *Twice Told Tales* (second series) published.

1845 Returned to Salem in financial straits.

1846 *Mosses from an Old Manse* published.

1846-9 In Salem Custom House.

Romances (46 to 60)

1850 THE SCARLET LETTER published. Made him famous at once. Introductory sketch angered people of Salem. Hawthorne went to Lenox, Massachusetts, in the Berkshire Hills.

1851 THE HOUSE OF THE SEVEN GABLES, *The Wonder Book*, and *The Snow Image* published.

1852 Settled in the Alcott house at Concord and named it "the Wayside." Published *The Blithedale Romance*.

1853 *Tanglewood Tales* published.

1853-7 Consul at Liverpool.

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1857-9 In Italy.

1860 THE MARBLE FAUN published. Returned to Concord.

1863 *Our Old Home* (sketches of England) published.

1864 Started south for his health with W. D. Ticknor, his publisher. Sudden death of Ticknor greatly shocked him. Journey north with Pierce. Died at Plymouth, New Hampshire. Buried at Concord.

American Note-Books, English Note-Books, French and Italian Note-Books, and three unfinished romances — *Septimus Felton, The Dolliver Romance, and Dr. Grimshaw's Secret* — published after his death.

Works edited by H. E. Scudder, 22 vols., 1901.

Scarlet Letter, Twice Told Tales, etc., in various school editions.
Most intimate life by Julian Hawthorne, 2 vols., 1884.

Brief life by G. E. Woodberry (*American Men of Letters*), by H. James (*English Men of Letters*), by M. D. Conway (*Great Writers*).

Study by W. C. Brownell in *American Prose Masters*, by J. Erskine in *Leading American Novelists*.

Good introduction: *Hawthorne, How to Know Him* by G. E. Woodberry.

HENRY WADSWORTH LONGFELLOW
(1807-1882)

Poems more popular than any other American author's because they express in smooth verse and simple language the sentiments and ideas that come to many. Attractiveness of character increased this popularity. Works lacking in strength and originality, but show great variety of measures and much artistic skill, and brought to America many legends and sayings of other countries.

Youthful Studies (To age 22)

1807 Born in Portland, Maine. Father a lawyer.

Educated at private schools.

1822-5 At Bowdoin College.

1826-9 Studying in Europe, mostly in France, Italy, and Spain, preparing himself as professor of modern languages at Bowdoin.

Prose (22 to 32)

1829-34 Professor at Bowdoin.

1831 Married Mary S. Potter of Portland.

1834 Chosen professor of modern languages at Harvard, and the next year went to Europe to study the northern languages. Visited England, Sweden, Denmark, Holland (where his wife died), and Germany.

1835 *Outre-Mer* (a series of prose sketches).

1836 Returned to America and began professorship at Harvard.

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- 1839 *Hyperion* (a traveler's journal, telling under a thin disguise the events of Longfellow's own journey).

Lyric Poems and Ballads (32 to 40)

- 1839 *Voices of the Night* (including A PSALM OF LIFE, THE VILLAGE BLACKSMITH, and EXCELSIOR).
1841 *Ballads and Other Poems* (including THE WRECK OF THE HESPERUS and THE SKELETON IN ARMOR).
1842 In Europe for his health.
1843 *The Spanish Student* (a play in verse).
Married Frances Appleton; lived in Craigie House, Cambridge.
1845 *The Belfry of Bruges and Other Poems* (including THE BRIDGE and THE DAY IS DONE).

Long Narrative Poems (40 to 60)

- 1847 EVANGELINE.
1849 *The Seaside and the Fireside* (including THE BUILDING OF THE SHIP and RESIGNATION).
1854 Resigned professorship at Harvard.
1855 HIAWATHA.
1858 THE COURTSHIP OF MILES STANDISH.
1861 His wife burned to death.
1863 *Tales of a Wayside Inn* (second series, 1872; third, 1873).

Translations and Dramas (60 to 75)

- 1867-70 Translation of Dante's *Divine Comedy*.
1868-9 In Europe; received many honors.
1872 *Christus, a Mystery* (dramatic poem, including *The Divine Tragedy*, 1871; *The Golden Legend*, 1851; and

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the two *New England Tragedies* — *Giles Corey*, 1868, and *John Endicott*, 1868).

1882 Death. Buried in Mt. Auburn cemetery, Cambridge.

1884 *Michael Angelo* (unfinished).

Complete works, 11 vols., 1886-90.

One-volume edition of poems: Cambridge, Astor.

Standard life, including journals and correspondence, by S. Longfellow, 3 vols., 1891.

Brief life by T. W. Higginson (*American Men of Letters*), by E. S. Robertson (*Great Writers*), by G. R. Carpenter, by C. E. Norton.

Discussion in E. C. Stedman's *Poets of America*.

Sketch in W. D. Howells' *My Literary Friends and Acquaintance*.



NINETEENTH CENTURY COSTUME, 1858

(Reproduced by permission from *Harper's Weekly*, 1858.)

"Coming out of a Fashionable Church." Note the high hats, low cut waistcoats, and increased trousers of the men, and the bonnets, the shawls, and large skirts of the women. Note especially the eminently respectable carriage of the lady on the right.

JAMES RUSSELL LOWELL (1819-1891)

Versatile and buoyant. Like Poe and Emerson, achieved a reputation in both poetry and prose. At his best as a political satirist in verse and as a writer of charming literary criticism. A brilliant wit and humorist (though sometimes introducing his jokes inappropriately or prolonging them unduly), a stimulating patriotic lyricist, a scholar of wide culture, an effective exponent of democratic ideals, and in his own day one of America's most influential literary men because not only of his writings but also of his attractive personal qualities.

Youth (To age 24)

1819 Born in "Elmwood," Cambridge. Father a Congregational clergyman.

1834-8 At Harvard. In his senior year suspended and sent to Concord, where he met Emerson and Thoreau.

1838-40 Studied law. LL.B. from Harvard (1840).

1839 Met Maria White, who stimulated his literary production.

1841 *A Year's Life* (poems).

1843 Turned definitely to literature from law. With a friend founded the *Pioneer*, which ran for three numbers and left him in debt.

Magazine Contributor and Poet (24 to 36)

1844 *Poems*.

Married Maria White.

1846-50 A regular contributor to the *National Anti-Slavery Standard*. THE PRESENT CRISIS (a poem).

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- 1848 THE BIGLOW PAPERS (poems), *A Fable for Critics* (poem), THE VISION OF SIR LAUNFAL (poem).
1851-3 In Europe for Mrs. Lowell's health. She died 1853.
1854 Lectured on the English poets at the Lowell Institute, Boston.

Professor and Editor (36 to 58)

- 1855-6 Chosen as professor of modern languages and literature at Harvard to succeed Longfellow. In preparation went to Germany for a year.
1856-72, 1874-7 Professorship at Harvard.
1857 Married Mrs. Frances Dunlap.
1857-61 First editor of the *Atlantic Monthly*.
1864-72 With Charles Eliot Norton co-editor of the *North American Review*.
1865 COMMEMORATION ODE.
1866 Became a contributor to the *Nation*.
1867 *Biglow Papers* (second series).
1869 *Under the Willows* (poems).
1870 *Among My Books* (essays).
1871 *My Study Windows* (essays).
1876 *Among My Books* (second series).
1877 *Three Memorial Poems*.

Public Service (58 to 66)

- 1877-80 Minister to Spain.
1880-5 Minister to England.
1884 Delivered at Birmingham his address, *On Democracy* (1887).

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Last Years (66 to 72)

1887 Lowell Institute lectures on *The Old English Dramatists* (published 1892).

1888 *Heartsease and Rue* (poems).

To Europe for the last time.

1891 Died. Buried in Mt. Auburn cemetery, Cambridge.

Complete works, 11 vols., 1899.

Letters edited by C. E. Norton, 2 vols., 1894.

Selected literary essays in Riverside Literature series.

One-volume edition of poems: Cambridge, Astor.

Standard biography by H. E. Scudder, 2 vols., 1901.

Brief life by F. Greenslet, by E. E. Hale, Jr.

Sketch by W. D. Howells in *My Literary Friends and Acquaintance*.

Study by W. H. Hudson in *Lowell and His Poetry*, by W. C. Brownell in *American Prose Masters*, by E. C. Stedman in *Poets of America*.

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EDGAR ALLAN POE (1809-1849)

Member of no literary group; forced to battle against inherited weaknesses and adverse environment; the loneliest figure in our literature. Fine-grained, gentlemanly, in some ways heroic; but wilful, self-defeating. Distinguished as a writer of criticisms, short stories, and poems. Criticisms, though often harsh and tactless, serviceable in establishing standards. Short stories noted for singleness of emotional effect—obtained through economy of incidents and characters, and unwearied care as to style, tone, and mood. Poems short, sonorous, musical, highly concentrated in mood and effect. Material for stories and poems drawn mainly from realms “out of space, out of time”; insubstantial, unhuman, unmoral (never unclean). Favorite theme: beauty associated with death. Works redeemed at all times by exquisite craftsmanship, at their best by an art which (within its narrow limits) admits no improvement. Great foreign reputation.

Brilliant but Ominous Beginnings (To age 22)

1809 Born in Boston. Parents actors.

1811 Mother died in Richmond, Va., father dying about the same time. Poe adopted by John Allan, a well-to-do Richmond merchant. Poe attractive and precocious.

1815-20 In England with foster-parents; in school most of the time at Chelsea and Stoke Newington.

For several years in academy at Richmond or under private tutors. Through wilfulness, estrangement from Mr. Allan began.

1826 In University of Virginia. Stood well in classes, but drank and gambled.

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- 1827 Cut himself off from Allan family and enlisted in army as Edgar A. Perry. *Tamerlane and Other Poems* (Boston).
- 1829 Death of Mrs. Allan (friendly to Poe). Poe, who had risen to rank of sergeant-major, obtained discharge from army. *Al Aaraaf, Tamerlane, and Minor Poems* (Baltimore).
- 1830 Enrolled as cadet at West Point.
- 1831 Purposely brought about his expulsion from West Point. Complete alienation from Mr. Allan. *Poems* (New York), including several of the better-known pieces.

Baltimore and Richmond (22 to 28)

- 1831-4 Mainly in Baltimore. In 1833 won a prize of \$100 with his story *MS. Found in a Bottle*. Contributed many tales and criticisms to the *Southern Literary Messenger* (Richmond).
- 1835-7 Editor of the *Southern Literary Messenger*. Drink probably the cause of his losing position.
- 1836 Married his cousin, Virginia Clemm.

Philadelphia (29 to 35)

- 1838-44 In Philadelphia. Assistant editor (1839-40) of *Burton's Gentleman's Magazine*. Editor (1841-2) of *Grakam's Magazine*. *TALES OF THE GROTESQUE AND ARABESQUE* (1839); 2 vols. In this period, best stories and some of the best reviews and poems. Lectures also. Yet income scanty.
- 1841 Wife became a consumptive.

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New York (35 to 40)

- 1844 Went to New York. Varied editorial work.
- 1845 *Tales*. Widespread fame through THE RAVEN.
This he republished, along with all the other poems he wished preserved, in *The Raven and Other Poems*.
- 1846 Moved to the adjacent village of Fordham.
- 1847 Death of his wife. Poe underwent mental and physical decline. Yet in the period left to him wrote several fine lyrics, none of them published in book form until after his death.
- 1849 Returning from a visit to Richmond, died under obscure circumstances, perhaps after being drugged, at Baltimore. Buried in churchyard of Westminster Presbyterian church.
- 1850 Edition of his works by Rufus W. Griswold, editor after Poe of *Graham's Magazine*, and hostile biographer.

Complete works, including fullest biography and letters, edited by J. A. Harrison, 17 vols., 1902.

Short stories in various school editions.

One-volume edition of poems: Astor.

Critical one-volume edition of poems by K. Campbell, 1917.

Life and letters by J. A. Harrison, 2 vols.

Other lives by G. E. Woodberry (*American Men of Letters*), W. P. Trent (*English Men of Letters*), J. H. Ingram.

Defence of Poe by Sarah H. Whitman: *Poe and His Critics*.

Studies by W. C. Brownell in *American Prose Masters* (adverse) and E. C. Stedman in *Poets of America*.

WALT WHITMAN (1819-1892)

The cause of more differences of opinion than any other American poet. To some readers a vulgar poseur because of his lack of taste and of humor, his disregard for conventional ideas of propriety or morality, his apparent egotism (but by the word *I* he often means the typical democrat, not himself), his avoidance of the usual poetic forms and phrases, his wearisome catalogues of objects, and his obtrusive use of foreign words. To others, full of charm and inspiration because of his stimulating, suggestive phrases, the free, eloquent rhythms of his best work, his delight in crowds and in the larger aspects of nature, his ideas of democracy and equality, and his belief in the goodness of all things, whether material or spiritual; such persons likely to rank him first among American poets. At least impossible not to admire Whitman, the untiring friend and minister to the wounded soldier, or to deny his ever-increasing and liberalizing influence upon the literature, not only of America, but also of Europe.

Youth (To age 19)

1819 Born at Huntington, Long Island. When he was four or five years old, his father, a carpenter, moved to Brooklyn.

At about eleven years of age left school. Worked successively in a lawyer's office, a doctor's, and a printer's.

c1837 Tried school teaching.

Newspaper Writer and Jack-of-all-Trades (19 to 36)

1838 Started a weekly newspaper at Huntington, the *Long Islander*.

1841-8 In New York as a worker on various newspapers,

AGE OF CONSCIOUS CULTURE

especially contributor to the *Democratic Review* and editor of the *Brooklyn Eagle*. Lived with father and mother. Wore the dress of a dandy. Much interested in the theater, the opera, and reform movements; took long rides on the ferry boats and the omnibuses; frequented Pfaff's restaurant; indulged in all the dissipations of the city. Wrote essays, sketches, tales, and conventional poems.

1848-9 To New Orleans to work on the *Crescent*. Returned by way of Chicago and the great lakes.

1849-55 In Brooklyn. Did some newspaper work, and joined his father in building and selling small houses. "A quiet, slow-footed, gray-bearded working man" in flannel shirt and slouch hat.

Unnoticed but Original Poet (36 to 43)

1855 *LEAVES OF GRASS* issued without a publisher; largely set up by Whitman himself, who wrote several anonymous reviews of it. Though including *Song of Myself*, some short poems, and an explanatory preface, volume almost unnoticed; but drew letter of commendation from Emerson.

1856 *Leaves of Grass*, second edition, with a sentence from Emerson's letter on the cover. Included *Song of the Open Road* and *Crossing Brooklyn Ferry*. Because of certain poems the publishers refused to place their imprint upon it or to put it on sale.

1860-1 *Leaves of Grass*, third edition (published in Boston). While seeing it through the press, Whitman contributed to the *Atlantic Monthly* and saw much of Emerson.

Nurse and Clerk (43 to 54)

1862-5 Volunteer nurse for the soldiers in Washington and, for a short time after his health broke down in 1864, in New York. Washington friends: Peter Doyle (a horse-car conductor) and John Burroughs.

1865 Became a clerk in the Indian office.

1865-6 DRUM-TAPS, including in a sequel WHEN LILACS LAST IN THE DOORYARD BLOOMED (a memorial to Lincoln).

1865 Discharged by the Secretary of the Interior because of his poems. This led to O'Connor's pamphlet in his behalf, *The Good Gray Poet*. Given clerkship in Attorney General's office.

Reputation growing in England through Swinburne, Rossetti, Symonds, Dowden, and others.

1871 *Democratic Vistas* (prose essay).

Invalid (54 to 72)

1873 Partly paralyzed. Mother died. Left Washington to live with his brother at Camden, New Jersey. New friends: Horace Traubel, Mrs. Anne Gilchrist.

1879 Trip as far west as the Rocky Mountains.

1880 Trip to Canada.

1881-2 *Leaves of Grass*, definitive edition.

1882-3 *Specimen Days and Collect* (prose sketches).

1884 Purchased a small house in Camden, where he lived till his death. Visited by many famous writers.

1888-9 *Complete Poems and Prose*.

1892 Died. Buried in Harleigh cemetery, Camden.

1898 *The Wound Dresser* (letters to his mother).

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Complete works, 10 vols., 1902.

Poems in one volume: Doubleday, Page & Co.

One-volume collection of poems: Astor.

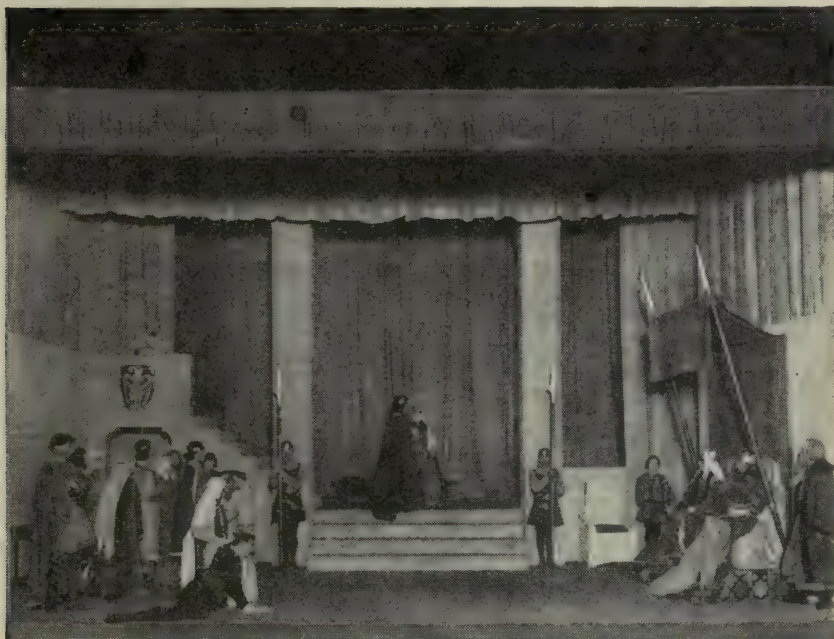
Prose in one volume, 1901 (also 1908).

Authorized life by R. M. Bucke, 1883.

With Walt Whitman in Camden (literary opinions) by H. Traubel, 1907.

Other lives by B. Perry (*American Men of Letters*), by G. R. Carpenter (*English Men of Letters*).

Introductions and studies by E. C. Stedman in *Poets of America*; by G. Santayana in *Interpretations of Poetry and Religion* (adverse); in the collection *In Re Walt Whitman* by Whitman's literary executors; in volumes by J. A. Symonds, J. Burroughs, C. E. Noyes, and B. de Selincourt.



WALTER HAMPDEN'S PRODUCTION OF "HAMLET," ACT III, SCENE II

(Claude F. Bragdon's design. Reproduced by courtesy of the *Theater Arts Magazine* and of Mr. S. M. Weller, editor of the *New York Review*.)

The play within the play: of the two groups in the foreground, Hamlet at the feet of Ophelia is watching the king opposite him. Note the simplified staging, the absence of elaborate realistic setting—a method new on the modern stage. Compare the illustration on p. 217.

JOHN GREENLEAF WHITTIER (1807-1892)

A simple, sincere, modest personality, combining a serene and devout religion with reformatory zeal, home-bred shrewdness, and skill in practical politics. Limited in experience and education, but so wholesome and typically national in character as to be one of the most representative of our poets. Work marred by commonplace thoughts, careless rimes, and other crudities, but like himself, natural, direct, genuine. Three classes: (1) abolitionist poems, ringing and earnest but of little interest artistically; (2) religious poems, humbly trustful; and (3) poems of New England country life, true alike to external details and to the inner spirit of the section.

Boyhood and Poverty (To age 26)

1807 Born at Haverhill, Massachusetts. Father a Quaker farmer in poor circumstances.

Impaired health by hard work in boyhood.

1821 Reading Burns's poems suggested to him the writing of verse.

1825 His first poem published in a local newspaper by Garrison, who urged him to get an education.

1827-8 Sent himself through two terms at Haverhill academy by making slippers and teaching school.

1829-32 Editor of various papers.

1831 *Legends of New-England in Prose and Verse*, his first published book (showing influence of Scott, Mrs. Hemans, and especially Byron).

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1832 Because of ill health returned to the farm at Haverhill.

Anti-Slavery Agitation (26 to 53)

1833-60 Absorbed in abolitionist agitation, writing editorials and poems in its behalf, also a few other poems. Suffering from ill health and poverty.

1833 Published *Justice and Expediency*, an anti-slavery pamphlet that ended all possibility of political advancement.

1835-6 Member of the Massachusetts legislature.

1836-76 Residing, with one or two short intermissions, solely at Amesbury, Massachusetts.

1837 *Poems Written During the Progress of the Abolition Question*.

1838 *Poems* (anti-slavery and miscellaneous pieces).

1838-40 Editor of the *Pennsylvania Freeman*. In May, 1838, the office sacked and burned by a mob.

c1840 Separated from more radical abolitionists.

1846 *Voices of Freedom* (anti-slavery lyrics).

1849 *Poems* (first collected edition).

1850 *Songs of Labor*.

1847-57 Contributor to the *National Era*: *Ichabod* (1850), *Maud Muller* (1854), *The Barefoot Boy* (1855).

1857 Became a contributor to the *Atlantic Monthly*: *Skipper Ireson's Ride*.

Narrative and Religious Poems (53 to 85)

1861-5 Because of his Quaker principles took little part in the Civil War.

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- 1863 *Barbara Frietchie*.
1865 *Laus Deo* and *The Eternal Goodness*.
1866 SNOW-BOUND (an idyl of New England rural life).
1867 *The Tent on the Beach* (narrative poems).
1876 Made Danvers, Massachusetts, his home for the larger part of each year. Also kept his house at Amesbury.
1892 Died at Hampton Falls, New Hampshire. Buried at Amesbury.

Complete works, 7 vols., 1888.

One-volume edition of poems: Cambridge, Astor.

Standard life, including letters, by S. T. Pickard, 2 vols., 1894.

Brief life by G. R. Carpenter (*American Men of Letters*), by T. W. Higginson (*English Men of Letters*), by R. Burton, by F. H. Underwood.

Discussion by E. C. Stedman in *Poets of America*.

OTHER WRITERS

Alcott, Amos Bronson (1799-1888). Teacher, transcendentalist, promoter of various fads and reforms (including the communal experiment at Fruitlands), friend of Emerson, father of Louise M. Alcott.

Aldrich, Thomas Bailey (1836-1907). Editor, writer of poems (*Babie Bell*), author of one celebrated short story (*Marjorie Daw*).

Bird, Robert Montgomery (1806-54). A physician who wrote *The Gladiator* and *The Broker of Bogota*, poetic dramas, for Edwin Forrest.

Boker, George Henry (1823-90). Diplomat and playwright whose *Francesca da Rimini* "marks the climax of romantic tragedy in this country."

Boucicault, Dion (c1820-1890). An Irish actor, manager, and playwright who first won success in England (*London Assurance*) and then, coming to America, became a prominent figure in the American theater. *The Octoroon*.

Calhoun, John C. (1782-1850). South Carolina statesman, orator, logician, champion of State Rights.

Clay, Henry (1777-1852). Southern statesman, "the Great Compromiser," celebrated orator.

Dana, Richard Henry, Jr. (1815-82). A Massachusetts man of good family whose embarking as a common sailor on a cruise to California for his health led to his vivid portrayal of the sea life of eighty years ago. *Two Years Before the Mast*.

Foster, Stephen Collins (1826-64). Writer of *Old Black Joe*, *The Old Folks at Home*, *Old Kentucky Home*, and numerous other sentimental songs, mostly in dialect, which are very widely known and loved.

Fuller, Margaret (1810-50). Transcendentalist, editor of the *Dial*, miscellaneous writer.

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Hale, Edward Everett (1822-1909). Clergyman, lecturer, man of letters. Best remembered for *The Man Without a Country*, a story written during the Civil War.

Holmes, Oliver Wendell (1809-94). Physician; professor in the medical school at Harvard; wit; author of mediocre novels (*Elsie Venner*), occasional poems (*Bill and Joe*), humorous poems (*The Deacon's Masterpiece*), serious poems (*The Chambered Nautilus*), and conversational works in prose which introduce pleasantly a great variety of topics (*The Autocrat of the Breakfast Table*).

Lanier, Sidney (1842-81). A Georgian of liberal spirit and charming personality who, after serving in the Confederate army, struggled against poverty and ill-health for the rest of his short life. First flutist in the Peabody Orchestra at Baltimore, lecturer at Johns Hopkins, author of critical studies and of poems marked by sympathy with nature and the employment of musical devices and effects. *The Marshes of Glynn*.

Lincoln, Abraham (1809-65). President, savior of the Union, emancipator of the slaves; one of the most thorough champions and the most complete spokesman of democracy. Letters and addresses noted for their simplicity, their clarity, their dignity, their tolerance and charity of spirit. *Gettysburg Address*.

Longstreet, Augustus Baldwin (1790-1870). Judge, editor, minister, college president, author of humorous, realistic studies of Georgia characters. *Georgia Scenes*.

Motley, John Lothrop (1814-77). Lawyer, unsuccessful novelist, historian. *The Rise of the Dutch Republic*.

Norton, Charles Eliot (1827-1908). Scholar, letter-writer, literary influence, editor of Lowell's letters and of the correspondence of Carlyle and Emerson, translator of Dante.

Parkman, Francis (1823-93). A Bostonian who in young manhood traveled in the Far West and who, despite defective eyesight, wrote many accounts, both scholarly and stirring, of the struggles against the French and the Indians. *The Conspiracy of Pontiac*.

Simms, William Gilmore (1806-70). A writer who, despite poverty and hardship, made Charleston, South Carolina, a literary

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center. Poet, editor, and miscellaneous writer, but best known as author of novels of colonial, Revolutionary, and frontier life. *The Yemassee*.

Stedman, Edmund Clarence (1833-1908). Poet (*Pan in Wall Street*) and critic (*Poets of America*).

Stoddard, Richard Henry (1825-1903). Clerk, editor, lyricist, anthropologist.

Stowe, Harriet Beecher (1811-96). Sister of Henry Ward Beecher and author of *Uncle Tom's Cabin*, a novel which exasperated the South and aroused Northern sentiment against slavery.

Taylor, Bayard (1825-78). Poet, miscellaneous prose writer, traveler, diplomat, translator of Goethe's *Faust*.

Thoreau, Henry David (1817-62). Friend of Emerson and member of Emerson's household for two years. Student, individualist, transcendental thinker. Devotee of the simple life who took tramping and boating trips, and spent two or three years in a hut he had built on Walden Pond, near Concord, Massachusetts. A sympathetic observer of nature who recorded in his books many of its aspects, especially commonplace ones. *Walden*.

Timrod, Henry (1829-67). Tutor, Confederate soldier, consumptive, poet. *The Cotton Boll*.

"Ward, Artemus" (1834-67). Nom de plume of Charles Farrar Browne, lecturer and humorist.

Webster, Daniel (1782-1852). Massachusetts statesman, opponent of State Rights, orator whose most celebrated utterances are profound in thought, and majestic and sonorous in expression. *Reply to Hayne*.

AMERICAN LITERATURE

1870 AGE OF LARGER NATIONALISM 1914

[Publication of *The Luck of Roaring Camp*]

[Outbreak of the World War]

Breaking away from the somewhat academic matter and manner of the preceding age, writers began to depict the complex life about them—the rush for new lands, the fierce industrial struggle, the customs and social conditions in various local areas, the disturbances connected with immigration, and later the reaction against the capitalistic system. The favorite medium of expression was the novel or the short story, the latter usually appearing in the periodicals, which grew constantly in number and cheapness. Essays and journalistic articles were also innumerable. Plays, though plentiful, were less sincere. Long ambitious poems were not written, but short lyrics were popular, especially at the beginning and at the end of the age. In general the time was one of preparation, of multifarious and worthy activities rather than great achievements.

New York was the most prominent literary center, with Boston as its closest rival. There were several minor centers.

Prose

Imaginative

1839-1902 Bret Harte: *The Luck of Roaring Camp*

*1835-1910 Mark Twain: *The Adventures of Tom Sawyer*

*1837- William Dean Howells: *The Rise of Silas Lapham*

*1843-1916 Henry James: *The Portrait of a Lady*

1844- George W. Cable: *Old Creole Days*

*1848-1908 Joel Chandler Harris: *Nights with Uncle Remus*

AGE OF LARGER NATIONALISM

1862- Edith Wharton: *The House of Mirth*

*1867-1910 O. Henry: *The Four Million*

Miscellaneous

1850-89 Henry W. Grady: *The New South*

1837- John Burroughs: *Wake Robin*

1857- Samuel McChord Crothers: *The Gentle Reader*

1858-1919 Theodore Roosevelt: *The Winning of the West*

1856- Woodrow Wilson: state papers

Poetry

1841-1913 Joaquin Miller: *Songs of the Sierras*

1853-79 Irwin Russell: *Christmas Night in the Quarters*

1850-95 Eugene Field: *A Little Book of Western Verse*

1849-1916 James Whitcomb Riley: *The Raggedy Man*

1869-1910 William Vaughn Moody: *An Ode in Time of Hesitation*

1868- Edgar Lee Masters: *Spoon River Anthology*

Miscellaneous facts in literature

1870 *Scribner's Monthly* (became the *Century* magazine 1881)

1891 International Copyright Act (for protection of foreign authors)

1893 *McClure's Magazine* (first of the inexpensive monthlies)

1897-1901 A syndicate of managers obtained control of American theaters

1909-11 The New Theater, New York (a privately endowed theater attempting repertory production)

1911-12 Beginning in America of the experimental (or "little") theater movement

AMERICAN LITERATURE

MISCELLANEOUS FACTS

Settlement of the Far West

Growth of cities

Decline in immigration from the north and west of Europe

Great increase, during the eighties and thereafter, of immigration from the south and east of Europe (furnished labor for industrial expansion)

1871 The Chicago fire •

1876 Centennial Exposition at Philadelphia

1871, 1883, 1893 Civil Service Reform Acts

1887 Interstate Commerce Law (regulation of railroads)

1889-90 First Pan-American Congress

1897 Discovery of gold in the Klondike

1898 War with Spain

1913 Establishment of Parcel Post system

1914 Outbreak of the World War

INDUSTRY AND INVENTION

Decline of ship-building

1876 Bell invented the telephone

1881 Organization of the American Federation of Labor

1882 The Standard Oil Company organized the first trust

1904-14 Construction of the Panama Canal

AGE OF LARGER NATIONALISM

PAINTING, SCULPTURE, MUSIC

- 1834-1903 J. A. M. Whistler (painter and etcher; in England)
1836-1910 Winslow Homer (painter)
1848-1907 Augustus St. Gaudens (sculptor)
1856- J. S. Sargent (painter; in England)
1861-1908 Edward MacDowell (composer)
1860- Lorado Taft (sculptor)
1860- Joseph Pennell (etcher and author)

ACTING

- 1833-93 Edwin Booth
1857-1907 Richard Mansfield (English actor in America)

THOUGHT AND INVENTION

- 1835-93 Phillips Brooks (Episcopal clergyman)
1839-97 Henry George (political economist)
1839-98 Frances E Willard (leader in temperance reform)
1833-1912 H. H. Furness (Shakespearean editor)
1842-1910 William James (philosopher)
1847- Thomas A. Edison (inventor)
1849- Luther Burbank (naturalist)
c1859-1915 Booker T. Washington (negro educator and industrial leader)

MARK TWAIN (Samuel Langhorne Clemens;
1835-1910)

One of the great humorists of the world; notably democratic and characteristically American. In Howells' phrase: "The Lincoln of American letters." Fame world-wide. Remarkable for his tenderness toward the weak and the oppressed, and for his fierce hatred of pretence, tyranny, and cruelty. Notable objects of his "rages": Cooper, Shelley, Scott, chivalry, sham culture, sham religion. In his earlier books much extravagant burlesque, sometimes coarse; later a profound and bitter pessimism. Curiously unsure in his taste and in his judgment of his own work; depended much upon his wife's opinion and Howells'. His style in his best work remarkable for its simplicity, beauty, and sincere eloquence. A maker of aphorisms. A popular lecturer and after-dinner speaker. Four phases of his work notable: his books of travel, his picture of life in the Far West during pioneer times, his pictures of life in a small slave-holding river town and on the Mississippi itself, and his medieval stories.

"Tom Sawyer" (To age 12)

1835 Born in Florida, Missouri. Father a visionary lawyer who took to storekeeping.

1839 Family moved to Hannibal, Missouri.

1840 Sent to school, which he hated. Powerful formative influences: the hills, the river, the negroes.

Printer (12 to 21)

1847 Father died after loss of his property through endorsing a note; young Clemens apprenticed to a printer.

AGE OF LARGER NATIONALISM

Awakened to a desire for an education by picking up a stray leaf from a history of Joan of Arc.

1851 Working as printer for his brother Orion on the *Hannibal Journal*; edited it during his absence.

1853-6 In St. Louis, New York. Philadelphia, Keokuk, and Cincinnati working as printer. Visited Washington.

Pilot, Soldier, Prospector (21 to 27)

1857 Set out for South America, but suddenly decided to "learn the river" under Horace Bixby. Did so in eighteen months.

1858-61 Pilot on the Mississippi until the river closed by the war.

1861 For a few weeks second lieutenant of a very informal Confederate company; then set out for Nevada on a nineteen days' stage trip with his brother Orion, who had been appointed territorial secretary. Prospected and mined.

Newspaper Writer (27 to 36)

1862-7 On the staff of various Nevada and California newspapers.

1863 First used pen name of "Mark Twain."

1865 *The Jumping Frog* (a short story) attracted notice to him in the East.

1866 To Hawaii. On return, first appearance as lecturer. To New York.

1867 To the Holy Land on the "Quaker City." His letters made him popular as writer and lecturer.

1869 INNOCENTS ABROAD, the material of these letters in book form.

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Became an editor of the Brooklyn *Express*.

1870 Married Olivia Langdon, who hereafter "edited" all his work.

1871 Left the *Express* and abandoned regular newspaper writing.

Prosperity (36 to 56)

1871 Moved to Hartford, Connecticut. Friend: Rev. Joseph Twichell.

1872 *Roughing It* (life in the West in early mining days).

1873 *The Gilded Age*, with Charles Dudley Warner; hero "Colonel Sellers."

1874 Contributor to the *Atlantic*, whose editor, William Dean Howells, was his friend.

1876 THE ADVENTURES OF TOM SAWYER.

1878-9 On the continent and in England.

1880 *A Tramp Abroad*.

First connection with the Paige typesetting machine, which ultimately ruined him financially.

1881 *The Prince and the Pauper*.

1883 LIFE ON THE MISSISSIPPI.

1884 With Charles Webster in the publishing business.

THE ADVENTURES OF HUCKLEBERRY FINN.

1885 Contracted for the publication of Grant's *Memoirs*.

1889 *A Connecticut Yankee in King Arthur's Court*.

1891 Machine unsatisfactory after costing \$190,000.

Mark Twain left dependent upon his writings. Closed home in Hartford. To Europe.

Adversity (56 to 65)

1891-1900 Mainly in Europe where he was received with high honors.

AGE OF LARGER NATIONALISM

1894 Failure of the publishing business and of the machine. H. H. Rogers took charge of his business affairs.

Pudd'nhead Wilson.

1895-6 To pay off debts of firm Mark Twain on lecture tour of world: United States, Hawaii, Australia, New Zealand, India, South Africa, England.

1896 Death of Susie, his oldest daughter.

PERSONAL RECOLLECTIONS OF JOAN OF ARC.

1897 *Following the Equator.*

1898 Debts paid off.

1900 THE MAN THAT CORRUPTED HADLEYBURG.

Returned to America as his permanent home.

"Full of Honors" (65 to 75)

1900-10 A national figure; published many articles on a diversity of subjects; left much unpublished material.

1904 Chapters of his *Autobiography* in various magazines.

Death of his wife.

1906 Began his autobiographical dictations.

1907 To Oxford to receive the degree of Doctor of Literature.

Captain Stormfield's Visit to Heaven.

1910 Died. Buried at Elmira, New York.

1916 THE MYSTERIOUS STRANGER, a romance, expressing his deep pessimism.

Complete works, 25 vols., 1910.

Letters edited by A. B. Paine.

Autobiography (incomplete and inaccurate).

Standard life by A. B. Paine, 3 vols., 1912.

My Mark Twain by W. D. Howells, 1910.

OTHER WRITERS

(Some works mentioned that appeared after 1914)

Ade, George (1866-). Humorist (*Fables in Slang*) and writer of distinctly American plays (*The College Widow*).

Alcott, Louise M. (1832-88). Daughter of Bronson Alcott; writer of stories for children. *Little Women*.

Allen, James Lane (1849-). Kentucky novelist (*The Choir Invisible*) and short story writer (*Flute and Violin*).

Belasco, David (1859-). More famous as a producer than a playwright, but usually collaborating in the plays he gives. *Madame Butterfly*.

Bierce, Ambrose (1842-1914). Journalist, soldier, writer of grim and vigorous short stories that present, especially, various aspects of warfare. *In the Midst of Life*.

Bradford, Gamaliel (1863-). Distinguished for poems and "psychographic" writings (studies of character or the soul). *Lee the American*.

Bunner, H. C. (1855-96). Editor of *Puck*, writer of humorous verse, and author of skilfully wrought and entertaining stories; such as *Love in Old Cloathes*.

Burroughs, John (1837-). Author of many keenly observant and sympathetic books about nature. *Wake Robin*.

Cable, George W. (1844-). Author of short stories (*Old Creole Days*) and romances (*The Grandissimes*) about Creole life in Louisiana.

Churchill, Winston (1871-). A novelist with a native storytelling gift and a growing tendency to study contemporary problems. *The Crisis, A Far Country*.

Cohan, George M. (1878-). Author of numerous Broadway "comedies of bad manners." *Get-Rich-Quick Wallingford*.

"Craddock, Charles Egbert" (1850-). Pseudonym of Mary N.

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- Murfree, writer of stories about the mountaineers in eastern Tennessee. *In the Tennessee Mountains*.
- Crawford, Francis Marion (1854-1909).** Traveler, lover of Italy, critic, prolific writer of romances. *Saracinesca*.
- Crothers, Samuel McChord (1857-).** Unitarian clergyman and genial essayist. *The Gentle Reader*.
- Deland, Margaret (1857-).** Writer of short stories (*Old Chester Tales*) and novels (*The Awakening of Helena Richie*).
- Dickinson, Emily (1830-86).** Lived in seclusion at Amherst, Mass., and wrote poems and letters which were published posthumously.
- "Dooley, Mr." (1867-).** Pseudonym of Finley Peter Dunne, author of humorous sketches in Irish dialect on current questions.
- Dreiser, Theodore (1871-).** Writer of naturalistic novels and experimental plays. *The Genius*.
- Eggleston, Edward (1837-1902).** Author of *The Hoosier School-master* and other realistic portrayals of early scenes and types in the Middle West.
- Field, Eugene (1850-95).** Journalist in Missouri and Chicago; essayist; author of tender and charming stories and poems for children or about them. *A Little Book of Profitable Tales*, *Little Boy Blue*.
- Fitch, Clyde (1865-1909).** Photographically realistic but superficial portrayal of American society life in a series of interesting but not very significant plays. *The Truth*.
- Freeman, Mary E. Wilkins (1862-).** Writer of realistic stories of rural life in New England. *A Humble Romance*.
- Frost, Robert (1875-).** Poet who writes realistic studies and character sketches of rural New England. *North of Boston*.
- Garland, Hamlin (1860-).** A writer about grim conditions in the Middle West who attained fame through such volumes of short stories as *Main-Traveled Roads*, and more recently has written novels and an autobiography (*A Son of the Middle Border*).
- Gilder, Richard Watson (1844-1909).** Humanitarian, writer of carefully finished lyrics, editor of the *Century* magazine, notable literary influence.

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- Glasgow, Ellen (1874-).** Virginia novelist dealing with social backgrounds and problems. *The Battle-Ground*.
- Grady, Henry W. (1850-89).** Southern editor, orator, and influence for reconciliation between the sections.
- Grant, Ulysses S. (1822-85).** Simple-hearted and strong-willed soldier; president; author of frank, unpretentiously written *Personal Memoirs*.
- Harris, Joel Chandler (1848-1908).** A Georgian who embodied in Uncle Remus's stories of Brer Rabbit and other animals the racial characteristics and the folk-lore of the negroes, and who in Uncle Remus himself created one of the four or five unforgettable characters in American fiction—one known the world over. *Nights with Uncle Remus*.
- Harte, Bret (1839-1902).** Poet, humorist, writer of short stories. The best of the stories (such as *The Luck of Roaring Camp*) concerned with life in California in the early, gold-mining days; also influential through the impetus they gave to the use of local color in short stories.
- Hay, John (1838-1905).** Secretary and biographer of Lincoln, statesman, diplomat, novelist (*The Bread-Winners*), poet (*The Pike County Ballads*).
- Hearn, Lafcadio (1850-1904).** A wanderer who was born on a Grecian island, roamed over much of the earth, and died in Japan. For ten years in New Orleans. Sketches and stories noted for their colorful and exotic style, and their impressionism.
- "Henry, O." (1867-1910).** Pen name of Sydney W. Porter, drug clerk, bank clerk, cowboy, wanderer, prisoner, resident of New York. Short stories dealing with the Southwest, South America, and the unprivileged poor of Manhattan, noted for their sympathy and insight, their vivacious manner, their quick thrusts of wit, their colloquial style, and their unexpected turns at the close. *The Four Million*.
- Herne, James (1839-1901).** Actor and author of several plays remarkable especially for their truthful presentation of rural characters. *Shore Acres*.
- Howard, Bronson (1842-1908).** Called the Dean of American

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dramatists; one of the first to write in the modern method. *Shenandoah*.

Howells, William Dean (1837-). Native of Ohio. Journalistic and miscellaneous literary training, travel and consular service abroad, editor of the *Atlantic Monthly*, residence in New York. Author of innumerable essays and sketches, autobiographical writings, and novels, all of great charm, felicity of style, and charity of spirit. Favorite theme: the contrast between uncultured energy and an older civilization. *The Rise of Silas Lapham*.

Jackson, Helen Hunt (1831-85). Denounced the white man's mistreatment of the Indian in *A Century of Dishonor* and *Ramona*, a novel.

James, Henry (1843-1916). Brother of William James, the philosopher. Long residence abroad. A founder of the international novel; noted also for psychological realism. Favorite theme: representatives of newer civilization in contact with representatives of older. *The Portrait of a Lady*.

Jewett, Sarah Orne (1849-1909). Writer of stories and sketches of the simple, homely life of the New England coast. *Deephaven*.

Lazarus, Emma (1849-87). Writer of tense and impetuous lyrics on Hebrew themes. *Songs of a Semite*.

Lindsay, Vachel (1879-). Writer of unconventional lyrics, especially on the life of the Middle West. *General William Booth Enters Into Heaven*, *The Congo*.

London, Jack (1876-1916). Vigorous and unconventional writer of novels and short stories dealing with adventure and with primitive life and passions. *The Call of the Wild*.

Lowell, Amy (1874-). Perhaps the leading figure among the Imagist poets, whose purpose has been summarized as "precision of delineation linked with flexibility of rhythm."

MacKaye, Percy (1875-). Poet and writer of plays of considerable cleverness and literary merit but not very successful on the stage. *The Scarecrow*.

Masters, Edgar Lee (1868-). Author of *Spoon River Anthology*,

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a grim study in irregular verse of types of character in a Middle Western town.

Miller, C. H. (Joaquin) (1841-1913). Pioneer, traveler, lover of nature, recluse. Poet of the westward movement and of the mountain solitudes. *Songs of the Sierras*.

Mitchell, S. Weir (1829-1914). Physician, specialist in nervous diseases, poet, writer of novels romantic in nature but with the background (aristocratic life in Philadelphia) faithfully depicted. *Hugh Wynne, Free Quaker*.

Moody, William Vaughn (1869-1910). College professor who in his literary capacity was primarily a thoughtful and distinctive poet (*An Ode in Time of Hesitation*), but also author of two striking prose plays (*The Great Divide*).

Neihardt, John G. (1881-). Narrative poet who portrays the settlement and conquest of the West. *The Song of Hugh Glass*.

Norris, Frank (1870-1902). A writer who planned a trilogy of novels on wheat which should involve the financial and industrial life of America, but who completed only two of them, *The Octopus* and *The Pit*.

Page, Thomas Nelson (1853-). Lawyer, miscellaneous writer, and ambassador to Italy; his most distinctive work dealing with old-time Southern life and including sketches, novels (*Red Rock*), and short stories (*Marse Chan*).

Repplier, Agnes (1857-). Graceful essayist upon miscellaneous topics.

Riley, James Whitcomb (1849-1916). Indiana lecturer, humorist, and poet of cheerful, homespun themes. *The Raggedy Man*.

Roosevelt, Theodore (1858-1919). Hunter, naturalist, soldier, president, advocate of the strenuous life, historian, and miscellaneous writer. *The Winning of the West*.

Russell, Irwin (1853-79). Restless, short-lived poet and as J. C. Harris declared, "Among the first—if not the very first—of Southern writers to appreciate the literary possibilities of the negro character." *Christmas Night in the Quarters*.

Ryan, Abram J. (Father) (1839-85). Roman Catholic priest, Confederate chaplain, poet of religion and defeat. *The Conquered Banner, The Sword of Robert Lee*.

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- Sheldon, Edward (1886-).** Author of several realistic plays and of some others romantic in character. *Romance*.
- Sill, Edward Rowland (1841-87).** A teacher of gentle and sensitive spirit who wrote poems distinguished by their correctness in form and their reflective mood. *The Venus of Milo*.
- Smith, F. Hopkinson (1838-1915).** Engineer, painter, writer, cosmopolitan personality. Favorite subject: old-time Southern life and society. *Colonel Carter of Cartersville*.
- Stockton, Frank R. (1834-1902).** Writer of humorous novels (*Rudder Grange*) and stories (*The Lady or the Tiger*).
- Tabb, John B. (Father) (1845-1909).** Roman Catholic priest, college professor, writer of a large number of brief, graceful, epigrammatic poems.
- Tarkington, Booth (1869-).** A novelist and playwright who portrays adolescence and life in the Middle West. *Seventeen, The Magnificent Ambersons*.
- Thomas, Augustus (1859-).** Technically expert playwright whose plays deal effectively with different phases of American life. *The Witching Hour*.
- Van Dyke, Henry (1852-).** Clergyman, professor of English, minister to Holland, miscellaneous writer. Best known for his poems and *The Other Wise Man*, a story.
- Wallace, Lew (1827-1905).** General and author. Widespread popularity through *Ben-Hur, a Tale of the Christ*.
- Walter, Eugene (1876-).** Writer of melodramatic, rather brutal plays of American life. *The Easiest Way*.
- Wharton, Edith (1862-).** Novelist of rural life in New England (*Ethan Frome*) and society life in New York (*The House of Mirth*). Noted for psychologic subtlety and literary finish.
- White, William Allen (1868-).** Editor; miscellaneous writer; author of short stories (*The Court of Boyville*) and novels (*A Certain Rich Man*).
- Wilson, Woodrow (1856-).** Scholar, historian, student of statecraft, president of Princeton, president of the United States, spokesman of democracy against autocracy during the World War, advocate of the League of Nations.

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Wister, Owen (1860-). Author of *The Virginian*, a notable novel on the life of cattlemen in the Northwest.

Woodberry, George E. (1855-). Teacher, essayist, writer of carefully finished lyrics.



A WESTERN ROUND-UP

(Reproduced by permission from a sketch by Frederic Remington in the *Century*.)

Note the cattle separated into two groups because belonging to different owners; the cowboys on their horses; and the rough character of the landscape.

PART III:
THE FORMS OF LITERATURE

THE FORMS OF LITERATURE

INTRODUCTION

The literature of a language may be considered as including everything written in that language, but the term is usually restricted to mean those compositions which possess a general and permanent interest. This permanence of appeal is usually due to an attractiveness of form and an imaginative power not found in merely informative books.

Literature may be verse or prose. **Verse** is composition in which the words are arranged according to some recurring pattern; in good **prose** such recurring patterns seldom are permitted, and if at all — as in parallel construction,— only through short passages. **Poetry**, sometimes identified with verse, is a distinction rather of content than of form. It usually implies a certain heightening of thought and emotion, thus excluding doggerel (verse of the character of "Thirty days hath September," and the like). Similarly some prose, especially beautiful in thought and form, is at times called "poetic."

VERSE

The **patterns of verse** differ in different languages. In Greek and Latin these patterns are based on *time* (quantity); in French on the *number of syllables* in a line; in Old English on *stress* and the arrangement of *alliterating*

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words; in modern free verse on *cadence units*; in Hebrew (and the English Revised Version of the Psalms and other verse passages) on *repetition of the thought*.

Feet

In modern English metrical verse the patterns are called feet. Just what their determining characteristic is, whether stress alone, or stress and quantity together, is much disputed. Usually, however, a foot is described as the smallest recurring group of stressed and unstressed syllables.

To read a poem properly one must feel its rhythm. This rhythm depends on the prevailing kind of feet and the length of the line.

Kinds of Feet

Common feet in English:

Iamb (iambic) $\cup$ ' : "Thě stág | át éve | hăd drúnk | hīs fill."

Trochee (trochaic) ' $\cup$: "Thén thě | lóvely | Mínňě- | há-hă."

Anapest (anapestic) $\cup \cup$ ' : "Ĭ ăm lórd | ǒf thě fówl | ănd thě brúte."

Dactyl (dactylic) ' $\cup \cup$: "Óne mǒre ůn | fórtŭnăte."

Other feet in English (lines are seldom composed solely of these feet):

Spondee (spondaic) ' ' : "Ă deád | húsh féll."

Pyrrhic (pyrrhic) $\cup \cup$: "Ŏn thě | wáste sánd | bý thě | wáste sėa | thěy clósed."

Amphibrach $\cup$ ' $\cup$: "Fărewėll, | ă lóng | fărewėll, | tǒ ăll | mŷ greátňess."

VERSE

Lines

Lines are designated as iambic, trochaic, anapestic, etc., according to the prevailing sort of feet in the line. Many substitutions are allowed.

Length of Line

Lines are designated as regards the number of feet by the following terms:

One foot, *monometer*.

Two feet, *dimeter*.

Three feet, *trimeter*.

Four feet, *tetrameter*.

Five feet, *pentameter*.

Six feet, *hexameter*.

Seven feet, *heptameter*.

Eight feet, *octameter*.

The commonest lines are tetrameter and pentameter.

The most important form of English verse, because of the many great poems written in it, is *blank verse* or unrimed iambic pentameter: it is usually arranged in paragraphs like prose.

Stanzas

Lines are often arranged in stanzas. A stanza is a group of a fixed number of lines, riming in a fixed order.

Common Stanzas in English:

A couplet is a group of two lines riming. One of the commonest forms of couplet is the *heroic couplet*, made up

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of two iambic pentameter lines. Couplets of tetrameter and pentameter lines are usually printed in paragraphs.

A *quatrain* is a stanza of four lines. A famous form of the quatrain is that of the ballads, which consists of two iambic tetrameter lines alternating with two trimeter lines, and riming *abcb*.

A *Spenserian stanza* consists of eight iambic pentameter lines, followed by a hexameter line (an Alexandrine). The lines rime *ababbcbcc*. It was invented by Edmund Spenser and used in his *Fairy Queen*.

A *sonnet* consists of fourteen iambic pentameter lines. There are two forms, the English or Shakespearean, riming *abab cdcd efef gg* (three quatrains and a couplet); and the Italian or Petrarchan, riming *abbaabba cdcdcd* (an octave and a sestet; the rime scheme of the sestet varies).

Special Means of Emphasis

Verse because it is more self-conscious than prose permits the effective employment of more elaboration. Most of the devices to be mentioned occur, however, to some extent in prose. (Examples are chosen, so far as possible, from *The Ancient Mariner*.)

Specific words as opposed to general words: "The sun's rim dips; the stars rush out," instead of "The sun sets and the stars appear quickly."

Suggestive words as opposed to words without emotional associations: thus "his skinny hand" is more suggestive than "his lean hand" though the literal meaning is about the same.

Figures of speech. The most important in the study of literature are:

Simile. "A formally expressed comparison of two things essentially different but alike in one or more particulars." The comparison is usually expressed by *like, as, thus, so*. "Red *as a rose* is she."

Metaphor. One thing is spoken of under the image of another *not* closely related to it: "a copper sky."

Metonymy. One thing is spoken of under the image of another closely related to it: "Beloved from pole to pole," i. e., all over the world.

Personification. The inanimate is spoken of as animate, or animals are spoken of as though they were human beings. "Out of the sea came he [the sun]."

Apostrophe. The absent are spoken *to* as though present, the dead as though alive, the inanimate as though animate: "Roll on, thou deep and dark blue ocean, roll."

Alliteration. The recurrence of the same sound in close proximity; more strictly, the identity of the initial sounds of accented syllables of two or more words: "The sails did sigh like sedge."

Assonance. The recurrence of the same accented vowel sound: "Yet never breeze did breathe."

Rime. Two words rime when their accented vowels and all succeeding sounds are identical: thus *hurrying* and *scurrying*; but not *amorous* and *timorous* (accented vowels differ), nor *seeing* and *deeming* (succeeding sounds differ). When the preceding consonant sounds

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of the accented syllables are identical, as well as the vowels and the succeeding sounds, as in *sealing, ceiling*, a perfect rime occurs. Perfect rimes, though allowed in French verse, are not usually permitted in English verse. Rimes of one syllable are called masculine rimes: *knee, me*. Rimes of two or more syllables are called feminine rimes: *follow, hollow*. Internal rime occurs when a word within the line rimes: "The fair breeze *blew*, the white foam *flew*."

Other effects of sound. Poets often try to suggest the idea or emotion they are expressing by the sound as well as by the actual meaning of the words they use. This they do by

- (1) Using **single words** which by their sound suggest their meaning: "the whizz of my cross bow."
- (2) Using words together so that the **sound of the line** suggests the meaning or at least seems especially fitted to it: "They groaned, they stirred, they all uprose"; "Singeth a quiet tune."
- (3) **Varying the regular movement of the line** to suggest or suit the meaning. "To and fro they were hurried about"; "Seven days, seven nights, I saw that curse"; "Swiftly, swiftly flew the ship."

Suggestions for Studying Verse

In studying verse it is necessary first of all to **hear it**, if only with the mental ear. Otherwise one misses all the effects of sound, and much of the suggestive power of the other means of emphasis. One should be conscious always of the fundamental rhythm or pattern of the verse,

POETRY

and alert to catch the significance of departures from it.

One should also experience as intensely as possible the **force of the figures of speech** and of the other means of emphasis. To identify and distinguish them is of little consequence; what does matter is to feel their suggestive significance.

In general the fruitful study of verse as verse consists in the conscious selection of the **lines and phrases** which are pregnant with meaning and **emotional appeal**. (The study of poems as wholes is discussed under the Kinds of Poetry.)

POETRY

Poetry may be descriptive, didactic, lyric, epic, or dramatic. (Since descriptive and didactic writing are more common in prose, these forms of composition are discussed under that topic.)

A **lyric poem** is a poem of which the main purpose is the expression of the feelings of the author or of some imagined person. It seldom tells a story, but often assumes a story or a situation.

Suggestions for studying a lyric poem:

Is the author expressing his own feelings or those of some one else?

(Failure to determine this often results in complete misunderstanding.)

Reconstruct the story or situation out of which the lyric arises.

Determine as exactly as possible the mood which

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the poem is intended to convey. If the mood changes, note why and where these changes take place.

Note the poetic form and its suitability to the mood of the poem.

Epic poetry is narrative poetry, but the term epic is usually applied only to long and dignified poems celebrating the achievements of heroes or demigods.

An epic in this restricted sense is simple in construction, though it may begin *in medias res* (in the middle of the story) and contain episodes not vital to the main narrative. It is likely to give over the opening lines to an invocation and a statement of the theme. It is characterized by its use of long comparisons ("epic similes") and by the concern of the author with outer events rather than with his own feelings.

Shorter narrative poems are of various kinds. Among the most important are *metrical romances* (having romantic love or adventure as their theme) and *ballads* (narratives embodied in artless, highly condensed songs kept alive orally among the folk, and marked by refrains, stock phrases, etc.).

For *suggestions for studying epic poetry* see Narrative under Prose.

Dramatic poetry also tells a story, but in a play the author does not, as in an epic, tell the story in his own person. Instead, the story is told through the words and actions of the characters. Plays, therefore, are stories told in dialogue, and (unless closet dramas) are intended for action before an audience. In classic times plays were

written only in verse; now they are more often written in prose.

In the Renaissance, plays according to "the rules" of drama were divided into two sharply distinguished classes, *tragedy and comedy*. Tragedies dealt only with personages of high rank, presented a story drawn from myth or history, were written in an exalted style, allowed no mixture of humor, and ended unhappily. Comedies, on the other hand, dealt with persons of the middle or lower classes, presented a story of intrigue, were written in a colloquial style, and ended happily. (These rules were formulated by Italian critics in accordance with what they believed to be the procedure of the Greek and Roman dramatists and the precepts of Aristotle and Horace.) Great English drama has never observed these sharp distinctions, and no hard and fast classification of modern plays is possible. In general, English drama has been romantic: that is, it has combined comedy and tragedy or sentiment; and it has disregarded "the rules" of the unities of time, place, and action, and the principle of decorum, which forbade the mingling on the stage of people of low and high rank.

Suggestions for studying drama:

Because drama consists only of dialogue and usually short stage directions, it is necessary in reading it to make a special effort to visualize the scenes, persons, and actions. Often there are no outright descriptions at all, and one must infer merely from the dialogue what is supposed to occur. One should picture the scene as minutely as possible,—how each character looks and acts, the background,

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the striking pauses, the various effects of light and sound.

In reading plays one should also imagine the response of the spectators: where they would first feel the dramatic tension, where they would be especially attentive, the lines and scenes they would applaud. To determine this perfectly from simply reading a play is, of course, impossible, but something can be done toward it.

For further suggestions on play-reading see Narrative under Prose.

PROSE

Prose may be descriptive, expository, argumentative, or narrative.

Description seldom occurs in long passages by itself. In reading a piece of description *one may notice*:

The point of view.

The order in which the details are presented.

The significant details, building them up into a complete picture.

The senses appealed to.

The purpose of the description, especially the mood it is intended to create, or the bearing of the information it gives.

Exposition and argument occur in literature especially in *the oration* and *the essay*. These, if formal, may be studied by the preparation of a careful outline which shows the principal thought of each paragraph or of the larger groups into which these paragraphs fall. If this outline is made up of complete sentences, it will present an organized summary of the author's opinion, which in this sort of composition is the most important consideration.

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As **orations** are, like plays, intended for delivery before an audience, they should also be studied, as suggested under dramatic poetry, for the response of the audience.

Essays are, in general, more or less informal expressions of the author's opinions. Several **types** are exemplified in English literature: condensed, almost proverbial, discussion of a general topic, like Bacon's; good-natured social satire, like Addison's; highly personal, often whimsical self-expression, like Lamb's; more formal literary or historical judgment, like Macaulay's.

Narrative in prose embraces several forms, of which the principal ones are the **novel**, the **short story**, and the **prose play**.

The term **novel** is usually employed to mean any long piece of prose fiction. But if any distinction is attempted between it and **romance**, romance is used to designate a story which deals with exciting and extraordinary events, and which is therefore often set in other times and countries; and novel, a story which deals with events of everyday life and which gets its interest mainly from interplay of character.

Sometimes a distinction is made in short stories between the **tale** and the **short-story**, the latter term being limited to stories with a single crisis, concerning one predominant character, and producing a unified emotional effect.

Suggestions for studying narrative

In General:

Does the narrative purport to represent life as it has been or is, or is it frankly unrealistic?

(A story of reality depends for its value on its truth. If it

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treats the exceptional as common or falls into melodrama or sentimentality, it is untrue and vicious. A romantic or fanciful story is valued in proportion to its success in taking us out of the commonplace; this depends on its imaginative intensity.)

What is its unifying purpose?

(Every great play or novel or short story means something. Sometimes the author is trying only to tell a story, sometimes he is trying to make us understand a significant character, sometimes he is trying to picture the life of a whole community, sometimes he is trying to embody in his story a generalization about life. This may be a moral lesson; it may be an expression of the significance of life—its beauty or its comedy or its wonder or its pathos. In novels and short stories this meaning may be expressed by the author in his explanatory comments. In plays he has of course to speak through one or more of his characters if he directly expresses his opinions at all. We may be left to infer the meaning from the narrative as a whole. Then it is especially necessary to notice which ideas are given the most space and placed in the most important positions, especially the end.)

Compare this narrative with others with a similar unifying purpose.

Does the narrative appear the work of a great and wise man who has pondered deeply over life or felt it keenly?

Notice the author's use of contrast; it may appear in contrasted characters, contrasted plots, or contrasted settings. Succeeding scenes may contrast in mood and rapidity of movement. How are these various effects secured?

Does the language used by the author increase interest in the narrative?

Characters:

What is the function of each of the important characters; that is, just what is the value of each in the plot?

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Are the principal characters the embodiments of only one or two characteristics or are they richly imagined so as to seem real persons?

Are the principal characters unchanged by the events of the story or are they shown as developing?

Are the characters portrayed by direct description and exposition by the author or are we left to infer what they are like from their words and deeds, and the attitude of other characters to them? In some instances it is interesting to notice the significance of their names.

What class of society or types of character does the author best portray?

Do any of the characters say or do things inconsistent with what they are represented to be?

(That they act differently from people we know proves nothing; our knowledge may be limited. What does matter is whether the author, to bring his story out as he wishes, has to force his characters to do things such characters never would do.)

Plot:

(This word usually means the whole series of connected events which make up the incidents of the story; in short, what happens.

When a story is said to have several plots, the word signifies a separate line of interest, one of the different series of events which if taken by itself could make up a story.

Still further limited in meaning, the word may be applied only to a series of events in which two or more forces are opposed to each other, thus producing a complication. This may take the form of a conflict, but need not necessarily even in drama.)

What are the principal events of the plot, arranged in chronological order? Does the story or play begin at the beginning and narrate these events chronologically, or does

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it begin at some later point? If the latter, how are these preliminary events made known?

(In a play this last question becomes particularly interesting, because the author must get this information to the audience through the words of his characters; notice the motives and circumstances which he uses to cause them to speak.)

Where in the play or story do you first get an idea of what causes the complication?

(Sometimes this is made clear through an expressed resolution or desire of one of the characters; sometimes it is when we are first informed of an impending danger or of a troublesome situation. It is at this point that the plot, so far as the reader is concerned, begins; of course the series of events making up the plot may have been going on for some time before the play or story opens. But our interest is not usually very strong until we feel that the plot has begun to move. Notice, therefore, how long it takes the author to get to this point, why it takes him as long as it does, and how he makes the introduction interesting.)

What different forces make up the complication?

(These may be different *people*; or different *traits* in a single person; or *some force*, such as chance or the law or something in one's natural environment, not represented by human beings at all.)

Where is the turning point?

(The turning point is that situation in the story where the complication begins to simplify. Sometimes this situation is called the *climax* or *crisis*, but these terms are often applied to the point of highest interest, which may or may not coincide with the turning point.)

Is the plot a *series* or a *climactic* plot?

(A *series* plot is one made up of several successive but not very closely related complications; they all happen to the same hero, for instance, but he gets successfully out of one before he is involved in the next. In a *climactic* plot, on the other hand, each incident

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involves him more deeply until the turning point is reached. Thus the story rises to a single climax of complication and usually of interest.)

If there are several plots, how are they held together?

Does the author give any hints, more or less veiled, as to the outcome of his story?

Does the action advance rapidly, or does it move slowly? If the movement is slow, what delays it?

(Sometimes the author describes each situation with great detail; sometimes he is more interested in portraying the feelings of his characters than in developing an elaborate plot; sometimes he turns aside to discuss only slightly related matters.)

How does he prepare for striking situations in his story?

(These situations are usually ones in which several forces are involved. To prepare us to understand these forces and why they act as they do in these great situations, the author has had to lay his plans a long time in advance. The preparation for one of these important situations is one of the most interesting phases of narrative technic.)

Setting:

What is the setting in time and place?

(Sometimes it is interesting to notice even the time of day and condition of the weather.)

What are the half dozen best pictures?

How is the setting employed?

(Common uses of the setting are:

As decoration — to increase the beauty or interest of the piece.
As the only possible setting in which the events of the story could take place.

As an indication of the characters of the principal figures.

As symbolism.

As a determining influence in the story.)



ELIZABETHAN COSTUME

(Reproduced from Traill's *Social England* by courtesy of G. P. Putnam's Sons.)
 Procession of Queen Elizabeth in a litter, borne by six knights, to a marriage, 1600;
 from an old painting. Note the doublets and ruffs; the large skirts of the women, and
 the capes and hose of the men.

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Introduction

These appendices present in short descriptions certain features of the backgrounds of English literature which cannot be explained as clearly in scattered paragraphs under the separate periods. They concern, in the main, matters which the English writer, properly enough, assumes his readers to know already, but which the American student usually does not come to understand until after he has read considerably from English books. American books he can read without this special preparation—and therefore these appendices concern only English life,—but English books come to him as through a mist, and more troublesome still, through a mist of which he is hardly conscious. What is attempted here is to make him at least aware of its existence. Few matters can be explained in detail; for this the reader must consult longer treatments and the annotations to the various classics. These appendices furnish only that general background which such annotations must omit, but which is really necessary to understand them; a rough outline sketch which the student may amplify and correct by further reading.

Of course such general statements are open to numerous exceptions; perhaps they are not entirely true in any one individual case. No attempt has been made to show the changes which have come (and are coming today with special rapidity) in contemporary England. The England of the literature read in the schools is naturally enough the England of yesterday; it is that England especially that the student must come to know.

The subjects chosen for explanation are those which seem most likely to be of use; of course there is a multitude of others hardly less necessary. The architecture of a nation (I) is an expression of its ideals and spirit no less illuminating than its literature and sometimes easier to interpret. The great religious edifices (II) were for centuries the places of worship frequented by the whole English nation, and English literature is rich with allusions to their impressiveness and beauty, allusions meaningless to the reader who knows nothing of their structure and history.

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The monasteries (III) get their importance for the literary student not only because their life has furnished many scenes to poets and novelists, but also because they were through a long period of English history the only guardians of learning and the chief agencies in the production of books. The castles (IV) and the chivalry (V) that centered around them have especially appealed to the romancers of England and America; medieval literature itself, much of which found its audience in the hall of the castle, and its subject matter in the practice of chivalry, still is full of charm. The village farm (VI) and the guild (VII) present other aspects of medieval life not so often referred to in literature perhaps, but too important to be omitted even in the most cursory presentation. The guilds are interesting if for no other reason because of their connection with the great dramatic cycles, and village and agricultural life has increasingly attracted poets and novelists, especially since the romantic movement of the eighteenth century. Hardly a single biography of an English author is properly understood without some knowledge of the English educational system (VIII) and the peculiarities of English family life (IX), and many novels demand similar assistance for the inexperienced reader. A somewhat extended treatment of the English stage (X) is justified by the general but very natural misunderstandings concerning the performance of Shakespeare's plays. With a text written for one sort of stage, stage directions based on the practices of another, and the actual presentations of today arranged for a third, the student may well wish for a little guidance. Sports (XI), notable days (XII), religious customs (XIII), popular beliefs and superstitions (XIV), and the order and terminology of English titles (XV) have all been such fruitful sources of allusions that no reader can go far without some knowledge of them.

APPENDIX I

ENGLISH ARCHITECTURE

The story of English architecture practically begins with the Normans. The most important monument from pre-Roman times is the lonely and unexplained pile of monolithic stones, Stonehenge, on Salisbury plain. The chief piece of building left by the Romans is the great wall across northern England. Of Saxon structures the only ones standing are a few small churches. Since the Norman Conquest **four great styles of architecture**

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have been practiced in England: the Norman or Romanesque, the Gothic, the Tudor, and the Classical or Italian.

I. The **Norman** style prevailed in England from the Conquest to the end of the twelfth century. It is mainly distinguished by its use of the round arch. In general the buildings of this style are massive and plain, though later ones have more ornament.

II. **Gothic** architecture is especially characterized by its use of the pointed arch and a special sort of ornamentation. English Gothic has three forms: (1) *Early English or Lancet*, at its height in the thirteenth century, distinguished by long narrow windows used singly or in groups; (2) *Decorated*, at its height in the early fourteenth century, distinguished by its elaborate window traceries; and (3) *Perpendicular*, which came into prominence in the middle of the fourteenth century and is distinguished by its prominent use in ornaments and window traceries of perpendicular lines and right angles. With this style also came a remarkable development of wooden roofs and of elaborate fan-tracery in vaulted roofs. Gothic architecture as a whole produces an amazing effect of vastness and height combined with lightness; and it allows a wealth of varied and often grotesque decoration, which adds greatly to its interest.

III. The **Tudor** style was the first result in English architecture of the Renaissance with its interest in classical things. English artisans did not understand this new influence, and used classical details—columns, open arcades, busts on the wall, strong horizontal lines—in buildings designed without symmetry or proportion. Later as classical ideas were better understood, facades became more regular, but also less picturesque. Most of the buildings in this style were domestic rather than ecclesiastical. Though sometimes called a bastard or transitional style, it is a highly interesting and vigorous one.

IV. By the time of the Restoration the **Italian** style, inspired by classical architecture, was in the ascendancy, and Sir Christopher Wren in rebuilding London after the fire of 1666 naturally designed the new cathedral of St. Paul's, as well as the fifty parish churches he erected, in the prevailing style. In doing so he showed his wonderful genius in securing lightness and grace

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by purely classical means. This style was supreme in England until in the early nineteenth century. At that time came first an interest in pure Grecian reproductions, followed by a revival of Gothic. Almost all churches in recent years for the Church of England have been erected in Gothic. Many public buildings are still designed after the Italian manner. In domestic architecture no special style is followed.

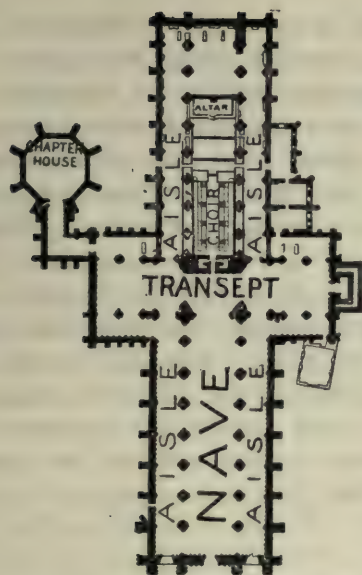
APPENDIX II

CATHEDRALS AND ABBEYS

A **cathedral** is a church in which a bishop has his throne. By an **abbey** may be meant all the buildings of a monastic institution, or, as in the case of Westminster, a church formerly a part of such a group of buildings. There are many cathedrals and abbeys in England, some of them in ruins, some still employed for worship by the Church of England. In general they are distinguished for their size and beauty. Most of them are specimens of Norman or Gothic architecture, having been erected in the twelfth, thirteenth, and fourteenth centuries. Of the more famous ones only St. Paul's cathedral in London is Italian in design. The old St. Paul's, a huge Gothic structure, was destroyed in the fire of 1666, and the new building was erected in the style then fashionable.

Most of these large churches are in the **form** of a Latin cross, the head of the cross lying toward the east. Sometimes they have towers at the west end, sometimes a central tower, sometimes all three. Pictures fail to convey much idea of the external impressiveness of these great structures, but may show something of their grace and fine proportions.

Customary parts of a cathedral or an abbey church are the nave (the main member of the cross); the transepts (the arms of the cross); the high altar and chancel (in the short member of the cross); and, not infrequently, a chapel or series of chapels about the high altar. Striking features of the interior view are the long succession of soaring arches, the beautiful traceries of the



GROUND PLAN OF A CATHEDRAL

(York Cathedral. Reproduced from Mrs. Van Rensselaer's *English Cathedrals* by permission of the Century Co.)

Note that the main building is shaped like a cross. The altar is usually toward the east. The chapter house, the cloisters, and other subsidiary structures are in most instances close by, or even attached to the main building.

EXTERIOR OF A MEDIEVAL CATHEDRAL (See page 343.)

A reconstruction from old drawings of the second St. Paul's, the Gothic structure destroyed by fire in 1666. Note the huge size and cruciform shape of the church. The high central spire was burnt in 1561 and never restored. To identify the different parts of a cathedral see the ground plan. Note here "St. Paul's Cross," the pulpit in the churchyard where sermons were preached each Sunday morning.

INTERIOR OF A CATHEDRAL (See page 343.)

(Gloucester Cathedral. Reproduced from Mrs. Van Rensselaer's *English Cathedrals* by permission of the Century Co.)

The nave, looking toward the choir, which is concealed by the organ and organ-screen. Note the bare stone floor, the rude massive pillars with spanning arches which separate the nave from the aisles, the vaulted roof, the great window at the far end.

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later windows, and, in many of the churches, the numerous memorials to the dead interred within their walls.¹

Probably the **interiors** are not as beautiful now as in former days, when they were decorated with frescoes, their windows filled with richly colored glass, and their treasures wealthy with gifts presented by the faithful. These great churches were designed to house the worship of the Roman Catholic church with its clouds of incense, and its processions of elaborately vested clergy. During the Reformation the frescoes were whitewashed, many of the windows broken, the treasures confiscated, and the forms of worship simplified. But even yet the dim immensity of the vaulted roof echoes to the songs of chanting choirs, and the monuments of the dead remind the worshiper of long departed times; and it is these influences which are most apparent in the works of the English poets and essayists.

APPENDIX III

MONASTIC LIFE

Of the various institutions of the church the **monasteries and convents** were during the middle ages among the most important. (Both words may be used for houses for either sex, though commonly monasteries are thought of as for men and convents for women.) They were communities of persons dedicated to a life of seclusion and prayer, but the rule—of the Benedictines in particular—requiring incessant industry, made them centers not only of devotion but of learning, agriculture, and other arts. When society was in a state of almost perpetual warfare, the

¹ Westminster Abbey has an especially large number of these monuments. The south transept is called the Poets' Corner because it contains memorials to Chaucer, Spenser, Dryden, Addison, Tennyson, Browning, Shakespeare, Milton, Goldsmith, Scott, Longfellow, and many others, though the last five are buried elsewhere. In general, those buried within churches are people of rank or distinction, while those buried in the churchyard are poor and inconspicuous people. This fact must be borne in mind by readers of Gray's *Elegy Written in a Country Churchyard*.

MONASTIC LIFE

monastic life offered almost the only opportunity for peace and meditation, and to many women the only safety. Thus the monastic houses multiplied in numbers and increased in wealth until they were found everywhere, and life as a monk came to be considered a desirable profession for younger sons.

A great monastery was almost a city in itself. At its head was the abbot, ranking among the nobility, and often living in as much state and attended by as large a retinue as any great lord. Then there were the monks in holy orders, among whom were allotted numerous offices of the community. Perhaps there were one or more anchorites, monks immured for life as a religious devotion at their own desire, each alone in a narrow stone cell with only an opening high in the wall through which food could be given him, and another through which he could catch a glimpse of the elevation of the Host and hear the mass. Besides these there were lay brothers—monks, but not in holy orders,—novices who had not yet taken the full vows, pupils in the monastic schools, numerous craftsmen and laborers dependent upon the monastery, and transient guests not infrequently accompanied by great trains of followers. Thus there is in modern life no community very like a medieval monastery—it was at once inn, college, hive of industry, center of large estates, but above all, place of worship and religious meditation.

This diversity of operations but dominance of one was expressed in the very **monastic buildings**. Largest and most beautiful of all was the church, rich with the gifts of those who had journeyed to see the relics of its patron saint. Adjoining the church was the cloister, a quadrangular arcade which served not only as a connecting passage from the various buildings, but also as the center for the life of the monastery; there the monks walked and studied and held their school. Opening from it was the chapter house, where each morning the monks met for exhortation, the correction of their faults, and the assignment of their tasks for the day. Other important rooms or buildings were the refectory, where the monks ate in silence while a chapter was read from some edifying book; the almonry, where daily assistance was given to the poor; the scriptorium, where the business

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documents of the monastery were drawn up and manuscripts reproduced, sometimes with beautiful decorations; the calefactory, where there was a fire to which the monks had access at certain times; the infirmary, for the sick; the guest house; the dormitories; the kitchens, and so on.

The life of the monastery arranged itself about the **services** in the church at the various canonical hours. These began with prime at six o'clock in the morning and ended with compline at bed-time. That at the ninth hour—about three in the afternoon—was called nones, whence our word noon, and vespers came between it and compline. At some time after midnight the monks assembled again in the church for matins and lauds. A few of the monks, such as the cooks, those engaged in some scholarly work, or those whose business took them away from the monastery, might be excused, but for most of the monks these seven or eight services, requiring for their performance almost as many hours, were the principal duties. When the monks were not so engaged, some taught in the monastic school, some copied manuscripts, some managed the farms or directed the outlying estates. Always too there was a round of church festivals and holy days, some of them celebrated with elaborate ceremonials, and some with plays and even hilarious merry-making. Still the life of the medieval monk was probably a monotonous one, but full of a multitude of duties.

By the fifteenth century the monasteries were declining not only in religious but also in material power. People were questioning their dogmas and satirizing their clergy. There were stories of the monks' profligacy and revelings. The monasteries adhered to old methods of managing their estates, and thus lost in revenues. But they were rich enough to tempt Henry VIII and in 1536-9 they were dissolved; their treasures were confiscated; their buildings turned to secular uses, left in ruins, or completely destroyed; and hundreds of their monks and nuns rendered homeless—though some were pensioned. The effect on English life was profound: many poor folk missed their charity, education was greatly interfered with, agriculture checked. Nevertheless they had in general become out of touch with



EXTERIOR OF A MEDIEVAL CATHEDRAL (See page 339.)



INTERIOR OF A CATHEDRAL (See page 339.)

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the times, and were no longer so important to industrial life. Other agencies took their place: poor laws were instituted, new schools established, and in time agriculture was advanced through private experiment and initiative. Today only a few scattered ruins of the old monasteries still stand to show how great these institutions were and how numerous in medieval England.

APPENDIX IV

THE CASTLE

The Norman conquerors held the English villages in check by building near them massive stone keeps, if possible on a rise of ground. These keeps had walls sometimes thirty feet thick at the base, and were further protected by a ditch or moat crossed only by a drawbridge. They were therefore admirable **for defense** and could scarcely be captured so long as their occupants had food and drink. But they were comfortless places, with rooms like cells and with windows mere slits in the thick walls. Later the castles became more elaborate with two or even three walls and more comfortable quarters. There were an imposing entrance closed by great gates and the iron grating of the portcullis, a courtyard, a great hall, in which the life of the establishment centered, and various other buildings. As the power of the king increased these great structures passed into his hands. Some he granted to nobles whom he favored and who finally converted them into magnificent palaces. Others fell into ruins as their **value for warfare decreased**, and still remain as romantic memorials of past centuries.

APPENDIX V

CHIVALRY

Chivalry as an institution comprised the ideals and customs which dominated the lives of gentlemen in the later middle ages. It became prominent in England during the latter part of the

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twelfth century, at the time of Richard I and the third crusade. It **concerned only those of gentle birth** and demanded a long and arduous training.

The little boy of seven was sent to some nobleman's family to receive this training. There as **page** he was taught by the ladies, a needy troubadour, or a clergyman to read and write, to sing and play the harp, to play at games such as chess, and to know the rules of gallantry and good manners. More important still was his instruction by the squires in riding, wrestling, jousting, and other exercises, and in his prospective duties as a squire. At fourteen he became a **squire** himself, waiting upon his lord at his meals, making his bed, helping him dress, grooming his horse, and caring for his armor. In battle and at tournaments he accompanied him to provide him with fresh lances and horses. Also he waited upon the ladies in the castle, playing games with them and hunting and hawking. It was also his duty as a squire to attach himself to some lady older than himself to receive instruction in gallantry. He must try in every way possible to win her favor, accepting without complaint any neglect or ill-use. She might or might not be his love; she might or might not be married. But to her he must give absolute loyalty and devotion. Not until he was twenty-one could he attain knighthood. Theoretically this was given only as a reward of merit, but practically it accompanied gentle birth and the holding of land.

The **ceremony at the creation of a knight**, when the institution had reached its complete development, was an elaborate one. It included a ceremonial bath and investment in a white robe and red doublet, an all-night vigil fully armed in the church, the putting on of his arms by his lady, the accolade (three strokes with the flat of the sword) from his patron knight, and the largess (a gift from his patron knight to him and from him to his companions and inferiors).

War was the **principal business of the knight**, and when he was not engaged in real **warfare** he was training for it in the mock warfare of the **tournament**. Sometimes it was not mock warfare but combat to the death. A tournament was a great festivity. To it came crowds of people and all the medieval merry-

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makers: the minstrels, jugglers, musicians. The lists were an oval enclosure, surrounded by rows of seats, a special section in the middle of the longer side being kept for the ladies. At either end were the pavilions of the contending knights, and in the center a barrier. The tournament was presided over by heralds who judged any breach of the elaborate rules. Knights wore favors of their ladies, and were accompanied by their squires. There were **two forms of tournament**: (1) the *joust*, in which two knights rode at each other with lances, and if either was unhorsed, the other dismounted and continued the fight on foot with swords; and (2) the *tourney proper*, in which several knights on horseback fought with swords until one party or the other was defeated or the herald stopped the contest. After the tournament a great banquet was held, which was attended by the ladies and their knights; here (or immediately after the contest) the winners received their rewards from the Queen of the tournament, and the minstrels sang and the acrobats did their tricks.

The whole **duty of a knight** was summed up in his service to God, his lord, and his lady. His lady need not be his wife; usually she was not. Men married for reasons of property; love was another matter. Having vowed his loyalty to his lady it was his duty to serve her always. Perhaps all this was conventional merely, for with all its exaltation of women, chivalry had its darker side.

Chivalry was **at its height** in the thirteenth and early fourteenth centuries. Then bowman and pikeman became more important in battle than the heavily armored knight, and hired soldiers were of more use than knightly levies. As the powers of the king increased, private war was made to cease. Chivalry became a matter of pageantry and show. Then it became ridiculous. It left certain traditions and ideals; from it came the custom of the duel, which continued until the nineteenth century, and all the elaborate regulations of heraldry. It took no account of the common people, and it carried some of its virtues to extreme and absurd lengths; but it made for refinement in a rough age, it inculcated loyalty and courage, and it exalted the position of women of gentle rank.

VILLAGE FARM

APPENDIX VI

THE VILLAGE FARM

A striking feature of many parts of England as compared with America is the large number of little villages and the few scattered farmhouses. The explanation for this is found in the agricultural system of the middle ages. As the village life has also been of great importance in literature, this system is not without interest.

In the middle ages, aside from that part of an estate farmed for the benefit of the lord himself (the lord's demesne), most land was **farmed in common**. This land was held on various tenures by the inhabitants of the villages in its confines. In the earlier centuries most of them were villeins, bound to the soil, and forced to work a certain number of days a week on the lord's land. Later, villeinage passed away and the land was held by lease. But the system of farming in common remained for many centuries.

According to this system the land pertaining to the village was treated as one great farm. Each farmer had the right to cut wood and pasture his cattle on the common waste land; and he had a right to the hay on a certain number of acres of meadow. The arable land of the parish was divided into three great fields: one sown to winter wheat or rye, one in the spring to oats, barley, pease, or beans, and one left fallow. Each farmer had land in each of these fields, so that he might have some of each crop; but these holdings were scattered about in acre and half-acre strips, so that each man would have some of the good and some of the poor soil. Thus a great deal of time was wasted in going from one strip to another. The strips were separated from those adjoining them by balks of turf and were so narrow that no cross-cultivation was possible. Each man cultivated the land assigned to him until Lammastide (August), when it all became common again for pasturage.

The **unfortunate results** of this system must be obvious. There was no encouragement for drainage, and no improvements

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could be made unless all the village favored them. No man's cattle could be kept apart from the others, diseases spread, and the breed degenerated. Moreover as root crops were unknown it was impossible to feed many cattle through the winter. The cattle were scarcely half the size of modern cattle, and the land was so impoverished that eight or nine bushels to the acre was considered a fair crop.

The agricultural reformers of **the eighteenth century** found one of their chief tasks to be the reform of this condition. In 1760 half the parishes of England were still farmed in common. Some of these village farms remained until 1879. But the demand for agricultural products and the rise in the value of land, led to an increasing enclosure of commons, and the abandonment of the system of common farming. In consequence there has been an enormous improvement in the productivity of the soil. But it has been accompanied by an unfortunate **decadence of the English agricultural laborer**. The most prosperous type of tenant farmer, who takes land—often for long periods—on a lease-hold, has bettered his condition; but the hired helper, who once held land himself, is duller and more stolid than his more independent predecessor.

And with this an **end has come to the interesting village life** of England, and to rural customs and traditions. In the olden days the tillers of the land naturally lived in the villages scattered about over the estate so as to be near their land, wherever it might chance to fall. Each village was so set off from its neighbors and the rest of the world by the wretched roads that it had to be practically self-sustaining; it had to make all the tools it used and supply all its other needs. Thus its life was varied. Moreover it had to amuse itself, and though its amusements were rare, still it has given us many quaint customs and traditions. All the great festivals, such as May Day and Christmas, were celebrated by games and by usages of sometimes primitive origin. In modern conditions these customs have disappeared and this folklore is largely forgotten. The old village life, which more than anything else gave England its title of "Merry England," is dead.

GUILDS

APPENDIX VII

THE GUILDS

Very important in the life of a medieval city were its guilds. Whatever their special purpose, the members feasted together and worshiped together at stated times. There were **guilds for many purposes**; some were organized primarily for religious ends; some to guarantee their members assistance in ill-health, poverty, or old age; some to maintain bridges or highways; some for the performance of plays religious or secular. People of all ranks belonged to these guilds and one person might belong to several. But especially important among these guilds, and considerably different from the others, were the merchant guilds and the craft guilds.

The **merchant guild** of a town was an organization of all those who sold goods in that town. Like most guilds it had its periodical banquets and it acted more or less as a fraternal organization, but its main purpose was to monopolize the trade of its particular city, and to secure by a license from the king immunity from the numerous exactions—the taxes and tolls and customs and charges—that hampered medieval trade. This was the function of these guilds until the fourteenth and fifteenth centuries. By that time these merchant guilds had disappeared, some by coalescing with the town government, others by reorganization for sometimes very dissimilar ends. London, curiously, seems never to have had a merchant guild.

The **craft guilds** were organizations of the artisans of various trades; thus there might be a large number of craft guilds in each city. Their main purpose was the securing of competent workmen and honest products; but they performed other functions as well—some, for example, supported schools. To realize their first aim they provided that every worker before he became a master must serve as an *apprentice for seven years* (sons of guild members were excused from apprenticeship). The apprentice lived with his master, who was pledged to instruct him in the art, supply him with all necessities, and guard his morals.

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The apprentice in return served his master without wages. On the completion of his apprenticeship he might himself become a *master*, or if he lacked the necessary capital, a *journeyman*. The journeyman also lived with his master, but received wages; some guilds required him to show his skill in a "masterpiece" before allowing him to become a master. Masters and men worked side by side, and apprentices and journeymen alike hoped to become masters themselves in time. Thus there was no sharp distinction between capitalist and laborer, and such disputes as did arise were usually settled by the warden of the guild without appeal to the courts.

To attain honest work—the second purpose of these guilds,—the warden inspected the work of the craftsmen, and confiscated whatever was deficient in quality or measure. Adulterations and work or sales by candlelight were forbidden. To facilitate **inspection** trades were segregated in different parts of the city, and artisans were forbidden to work in out-of-the-way parts.

By the fifteenth century the **guilds began to degenerate**. Those who were already masters attempted to make membership in the guilds hereditary; they so increased the demands upon the outsider that it was impossible for him to meet them. Trade also demanded more capital; journeymen lost their idea of becoming masters; labor troubles arose with equivalents to modern strikes and "black-lists." In consequence many laborers sought places to live where the guilds were not in control. Thus some of the older important towns lost their rank, and manufacturing cities like Manchester grew rapidly. Moreover Henry VIII and his successors drew from the guilds by various devices large sums of money. Thus the guilds declined; many of them disappeared; now only a few remain, still keeping up at least their custom of dining together at stated intervals.

APPENDIX VIII

ENGLISH EDUCATIONAL INSTITUTIONS

The American student reading English literature is likely to be misled by references to English educational institutions, because

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though the terms used to designate them are terms used in this country, the institutions themselves are very different.

This is especially true of the terms **grammar school** and **public school**. Only in comparatively recent years has England had schools public in the American sense — supported by public funds. A grammar school is a school, usually endowed by some individual, especially for the teaching of Latin grammar. A public school is also an endowed school, and is called *public* because it draws its students from all over the country. Because of its high charges it serves only the children of the upper classes. There are nine great public schools in England, two of them day schools, the others — of which Eton is the most famous — boarding schools. Their history goes back to the Renaissance and in some instances farther still. They were intended to provide a free education for a limited number of poorer boys of the upper classes, drawn in the case of some of these schools from the community where each was located; other schools chose their poorer students on different bases. In time, however, people in other communities sent their sons, paying for their tuition, until these “foreigners” far outnumbered the “scholars,” and these schools became in reality great private schools, each preparing its students for Oxford or Cambridge — usually for some special college, to which it is connected by a system of scholarships. The life at these schools — the fagging, the bullying of the little boys by the older ones, the sports, especially cricket and football — has furnished interesting chapters in many English novels, and been a powerful influence upon some English writers.

The **universities** of Oxford and Cambridge are also so different from universities in this country that references to them are likely to be misunderstood. Each is made up of separate colleges which attend to the duties of instruction; the university, though it has professors who deliver courses of lectures, is mainly concerned with the holding of examinations and the granting of degrees. A typical college consists of a dining hall, where the students of that college dine together each evening; a chapel whose services they attend several times a week; a library; and chambers in which they have their rooms. These buildings

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are arranged in one or more quadrangles, enclosing open lawns, and entered through more or less elaborate gateways. Each college has its head; its fellows, usually chosen from its graduates to assist in the government of the college; and its tutors. The fellows and tutors are popularly known as Dons. Formerly the fellows were required to take holy orders and to remain unmarried; they had the right of residence at the college but were not required to remain there. In recent years these regulations have been changed.

The **undergraduate life** differs in many respects from that in American universities. There are fewer classes, and examinations are less frequent but more important. Each student is assigned to a tutor who directs his reading. If one has no desire for scholastic distinction, he tries only the "pass" examinations; but those seeking honors must do much more intensive work and pass various other examinations. Much of the reading is done during the vacations, which are longer than in America, term time including not much more than half the year. There are many university clubs, of which the most important at both of the universities is the Union Debating Society.¹ The most popular sports are cricket and boating. The differences in university customs are too numerous to detail here; perhaps the most striking is the university regulations requiring university students to wear the academic cap and gown at lectures, chapel, and dinner, and after dark.

Both **Oxford and Cambridge** are renowned for their **beauty**. The Oxford buildings are built mainly of a crumbling gray stone. Perhaps the most important are the Bodleian library, second only in importance among English libraries to that of the British Museum, and the tower of Magdalen (pronounced Maudlin) College. The surroundings of Oxford are also beautiful, as it lies among the "green-muffled Cumnor hills" on the upper Thames, here sometimes called the Isis. Cambridge is in the

¹ Among the famous prizes offered at the universities is the Newdigate prize at Oxford, established by Sir Roger Newdigate for the best poem written in English. It was first awarded in 1806.

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flat east country, but the charm of its "backs" along the Cam river is unsurpassed. King's College Chapel is one of the most remarkable of its buildings, indeed one of the most beautiful in England.

Famous among English institutions are the **Inns of Court**, incorporations for the study of law having the exclusive privilege of calling to the Bar. They are called *inns* because originating in the boarding clubs in which the lawyers of the middle ages associated themselves. Even yet the young lawyer is not considered to have completed his course of preparation until he has eaten a certain number of dinners at the dining hall of his Inn, and thus become acquainted with the traditions and membership of the organization. Two of these legal societies in the fourteenth century took over the buildings formerly belonging to the Knights Templars, and are called one the Inner, the other the Middle Temple. The gardens of the Temple, sloping down towards the Thames, are famous for their beauty, as is also the hall of the Middle Temple; the Temple church is one of the interesting round churches in England dating from the time of the crusades.

The Temple has many interesting **connections with literature**. In the sixteenth and seventeenth centuries many young gentlemen completed their education here, and the Christmas festivities were important events not only socially but in the dramatic history of the times.¹ In the eighteenth century the Temple chambers became a favorite place of residence even for gentlemen who had no connection with the law, so that Goldsmith after the performance of *The Good Natured Man* hastened to take rooms here; he occupied them till his death and was buried

¹ *Gorboduc*, the first "regular" English tragedy, was given in 1562 by the gentlemen of the Inner Temple before the queen, Shakespeare's *Twelfth Night* was performed at the Middle Temple in 1602, and in 1634 all the Inns of Court united in the most costly dramatic entertainment ever given in England, Shirley's *Triumph of Peace*. At Gray's Inn, another of the Inns of Court, Shakespeare's *Comedy of Errors* was performed in 1594. It is not unlikely that Shakespeare himself acted in the performance of *Twelfth Night*.

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in the Temple churchyard. Lamb's father was a caretaker in the Temple and Charles was born within its precincts. But perhaps the novels of Dickens and Thackeray make English legal life of the nineteenth century most real to American readers. One distinction between lawyers in England should be noted: solicitors do the usual advisory law business; only barristers conduct cases in court. English lawyers still preserve in court some of the old formalities of dress, such as wigs and gowns, which are not observed in America.

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THE ENGLISH FAMILY

Social position in England was for many years **dependent mainly on the possession of land**. A gentleman, not being supposed to engage in trade or a gainful occupation, looked to land rentals for his income. Therefore the ambition was strong to gain possession of a landed estate, and once such was established, to keep it together.¹ To this end many **estates were entailed** so that they descended intact to the eldest son or, failing a direct male heir, to the nearest male heir in other branches of the family. This caused many situations which seem strange to American readers. The eldest son must be deferred to as the future head of the family. **Younger sons** must be provided for by securing them preferment in the church or by buying for them, so long as this was possible, a commission in the army. Otherwise, they would have to engage in some profession or perhaps go to the colonies to make their own fortunes. **Girls** must be married off or left as dependents in their brother's household.

¹Estates in England are often designated by names which remain from generation to generation, and may be as well known as those of towns and villages. The same is even true of farms and of single houses not connected with estates. For example, (estates) Abbotsford, Moor Park, Field Place, Newstead Abbey, the Leasowes, Alfoxden; (farms) Arbury Farm, Mt. Oliphant, Craigenputtock, Mossiel; (single houses) Dove Cottage, Greta Hall, Holland House.

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Not infrequently by the death of an elder brother without heirs, a younger brother, or failing so near a relative, some more distant connection, might come into the estate, suddenly passing from obscurity and poverty into affluence and depriving the family already in possession, of the home to which they were accustomed. Of course not all estates were so entailed, but usually the eldest son, not only in aristocratic but also in middle class families, received the bulk of the estate. English fiction portrays many situations, comic as well as tragic, arising from these circumstances: the joy at the birth of an heir, his greater importance than the other children, his borrowing money from the money lenders on the strength of his expectations, the anxiety to provide for his brothers and sisters, the throng of dependent uncles and aunts and cousins,—and so on almost without end, for this system of inheritance colored almost every circumstance of life.

Other aspects of English family life require brief mention. In most better class families little children are left much more to the care of nurses and governesses than in this country, and are sent to school at so early an age that their parents see comparatively little of them, except during the vacations. Divorce is much more difficult to secure in England than in America. Such a situation as that in *Jane Eyre*, to choose an illustration from fiction, or—to choose one from life—as that of George Eliot, would have been adjusted without difficulty according to American laws. In England the father is much more the head of the house than in this country, children are better mannered and obedient, and servants before the World War were more deferential, more numerous, and less well paid.

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THE ENGLISH STAGE

As conditions of publication have influenced the writing of books, so conditions of staging have influenced the writing and production of plays. Circumstances of book production have been noted in the introduction to the literature of each period.

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But theatrical circumstances require for understanding a little more detailed treatment. Moreover, the theater is a conservative institution and preserves from one period of its development customs which influence the next in important ways. Finally, one can scarcely understand the present position of Shakespeare's plays without some knowledge of the stagings to which they have been subjected. Thus the various forms of staging may best be considered together. Four important forms have been employed, besides several less obvious ones which must be omitted here.

I. Middle Ages. As there were *no permanent buildings* erected for the presentation of plays in England during the middle ages, and plays were given in halls, churches, fields, or streets, methods of performance differed greatly. Most interesting perhaps were the presentations of the great scripture cycles by the medieval craft guilds. *The actors* were probably all artisans of the guild, all men, all amateurs. *Performances* were (1) stationary, before an audience gathered in one place, or (2) processional, before audiences gathered at different appointed stations. In this latter form each play of the cycle was staged on its own pageant wagon, and was repeated at each of the separate stations. In either case the principle of staging was the same. The necessary properties for the play, even if incongruous to each other (as for example, a tree, an altar, a throne), were shown on the stage together, and places like Bethlehem and Jerusalem were represented side by side and at one time on the confined space of the pageant wagon. Moreover actors not taking part in a scene nevertheless sat in their places in view of the audience till it should again be their turn. Thus, though the presentation was almost painfully realistic in the minor details, the background as a whole was not realistic at all. Rather it was symbolic—a tree standing for a forest, an altar for a temple. Some of these cycles required a whole day for their presentation, some two or three days. Their motive was partly religious—the celebration of a great religious festival like that of Corpus Christi,—but partly commercial, for the great influx of people from the countryside to witness the plays must have promoted trade.

II. Elizabethan. Plays continued to be given in halls, inn-

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yards, and even churches, but with the rise of professional companies and the building of theaters, there arose what may be styled *a typical stage and performance*. Such a stage was that of the Globe theater, where most of Shakespeare's plays were given.¹

The Globe was a relatively small theater. It consisted of three tiers of galleries, surrounding a circular, unroofed, dirt-floored yard. Into the midst of this yard projected a platform, open on three sides. This was the main stage, but behind it was a smaller stage shut off by a curtain, and above this smaller stage a balcony, also provided with a curtain. Thus there were three different places in which scenes of the play could be staged. The projecting platform was protected by a roof (the "heavens") and above all was a sort of hut or tower, from which, it is supposed, were lowered properties, and actors playing the parts of gods or goddesses. The orchestra sat in one end of the balcony over the stage. There was no curtain on the projecting platform, either at the front or half way back; it is noticeable how few Elizabethan plays have scenes beginning or ending with persons on the stage; even most "dead bodies" are carefully removed. The larger part of most plays took place on this front stage. Two doors, one on either side the curtain of the rear stage, and a central door, usually concealed by this curtain, led to the dressing rooms. The stage was spread with rushes; it was lighted by daylight coming through the unroofed opening above the yard. Thus the difficulty was usually not in lighting the stage enough, but in showing that though it was light, the scene was supposed to be in darkness. This was often visually indicated by bringing in lighted torches.

The stage was better equipped with properties than is generally supposed, and often attempted difficult spectacular effects. But

¹ Different conditions prevailed at the court where performances were given in a hall or banqueting room, and at the private theaters. The principal private theater was the Blackfriars; perhaps the chief difference between it and the Globe was that the Blackfriars was a roofed hall, and performances in it must therefore have been given by torchlight rather than daylight.

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the very shape of the stage and the continuance to a considerable degree of medieval customs prevented much attempt at a realistic background except on the rear stage. There scenes, especially interiors, could be arranged much as on our own stage, and people could be "discovered." But properties also stood on the front stage. Thus the most important fact concerning the stage for which Shakespeare wrote is this: though it was sufficiently equipped with properties, it could because of *three different playing places*, present without waits for setting the stage, plays with many shifts of imagined location. Usually, however, modern editions exaggerate the number of scene changes. In few of Shakespeare's plays was the stage setting itself altered very much, for many of the scenes require no special setting, and others shift between two or three recurring scenes: the settings for these, unless easily moved, remained in place.

The performance began at two in the afternoon, with three soundings of a trumpet and then a prologue. It ended about half after four with an epilogue and jig, the latter a short humorous dialogue sung and danced at once. The performance of the play was diversified by music and dancing, and much was made of processions, fencing matches, battles, and the like. The costumes received especial attention, but were perhaps more gorgeous than appropriate. Spectators sitting on the stage interfered considerably with the actors, but as many of them were young gallants there to show off their new suits they added to the amusement of the rest of the audience and to the brilliancy of the pictures. *The audience* was mainly composed of men, and in Shakespeare's time took in almost all classes of the community, except the rigid Puritans. Later the respectable classes stayed away and the players allied themselves with the dissolute court. An important part of the audience was the apprentices. Naturally full of spirits and ready to join in any sort of fight or disturbance, they also occupied places in the yard where there were no seats and they had therefore to stand throughout the performance. To hold the attention of such an audience *the acting* must have been effective. The Elizabethan plays demanded excellence especially in the delivery of poetic eloquence and in impersonation. Boys

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trained for the purpose took the part of women. Shakespeare wrote his plays for a definite company whose actors were known to him and for whom he must have planned the different parts; this is perhaps the best evidence of their ability.

III. **The eighteenth century.** *The stage* of the eighteenth century lasted well down into the nineteenth century. In general this was a period in which society was more interested in the opera than in plays, and the more important theaters were so enlarged for the production of opera that plays could not be given in them successfully. The projecting front stage of the Elizabethan theater had diminished somewhat into an "apron" before the curtain, the proscenium was deep, each side being taken up with boxes, and two doors still opened into the dressing rooms, one on each side in front of the curtain. But the rear stage was much enlarged and was set with a system of drop-curtains and sliding side-pieces (wings). By letting down a different drop-curtain and sliding out an appropriate set of wings, the scene could be changed in a moment. But though the settings could thus be shifted quickly, each scene required some definite location, and the vaguely placed scenes of the Elizabethan plays had to be made precise. It was in this period that the indications of scene in most modern editions of Shakespeare originated; they break the action up into short passages such as the author never intended. Though some spectacular pieces were elaborately staged, the settings for the usual play were likely to be dingy and inappropriate. Costuming did not attempt historical accuracy; even Garrick played Macbeth in a court suit, the equivalent of evening dress today. The stage was ineffectively lighted by candles in chandeliers and footlights; hence the anxiety of the actors to occupy the "focus" where the light was strongest. The orchestra was placed sometimes above the stage, sometimes before it as today.

As the dinner hour became later and later, so also did the time of performance for plays. In Dryden's time it was at three; when Garrick came to London, at six. The usual program consisted of a regular play followed by a farce or other lighter piece. Prologues and epilogues were still customary. *Acting* before





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Garrick was very monotonous and artificial; the words were chanted rather than spoken and there was almost no impersonation. One thing that made Garrick so unusual was his naturalness and vivacity. Women began to play on the stage at the Restoration. The companies kept their membership year after year, actors retaining the same parts long after they were suited for them; thus Mrs. Pritchard played Millamant, Congreve's charming young heroine, when she had grown very stout and was over fifty years old. One of Garrick's services to the drama was the revival of some of Shakespeare's comedies and the displacing of old adaptations of plays for versions nearer to the originals but in several cases still far from them. Another of his services was the effective exclusion of spectators from the stage and dressing rooms.

IV. The nineteenth century. The theater has become increasingly popular; actors have never before ranked so high socially. The characteristic stage of the nineteenth century did not reach its full development until near the end of the century. *Theaters* for plays have become smaller and more "intimate"; the old "apron" has practically disappeared, and the proscenium is merely a frame through which the rising curtain discloses as it were another world. The aim of the scene designer has been to make this world as real as possible and the method of attaining this aim has been by the multiplication of realistic details, some of which have no other value than their realism. Interiors are now set with continuous walls, and there are many heavily constructed pieces of scenery and many properties. Costuming has also become more realistic, as has *the acting*, and actors are employed no longer as permanent members of a company but because they are especially adapted for a certain part in a particular play. Most of our modern plays deal with modern life in a realistic fashion. Thus the whole tendency of the contemporary theater is realistic.

Nothing could be more disastrous for the proper *performance of the Shakespearean plays*. They were not intended for realistic acting, and if they are staged realistically at all, require very elaborate settings. But this demands so great an expense and

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so many intermissions that the plays have to be rearranged with a large number of omissions. Even then the action is likely to be so much interrupted that much dramatic interest is lost. Thus fewer Shakespearean productions occur than in previous periods and those that do occur are likely to be unsatisfactory.

This with other circumstances has led to many *experiments* in stage construction and in methods of staging. Some, like the revolving stage seek to overcome the long intermissions; others abandon the whole ideal of realism and by the use of various conventional settings seek to secure harmonious and beautiful but easily arranged backgrounds. Effective assistance is found in the use of carefully planned suggestive illumination made possible by the ease of manipulation of the electric light. The World War interrupted these experiments before they were sufficiently established to be considered permanent, and the realistic staging is that most frequently seen. In all performances now, however, there is more attention paid to simplicity and beauty, enough perhaps to merit the designation of the distinctive theater today as the *Art Theater*.

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ENGLISH SPORTS

Of the sports most often described or alluded to by English authors, falconry, fox-hunting, grouse and pheasant-shooting, bull and bear-baiting, and cricket are the ones American readers are least acquainted with. Perhaps hardly to be considered as a sport, but almost amounting to that with the fine gentlemen of the eighteenth century was dueling, which also deserves some explanation.

Falconry was especially popular in the middle ages, and — to a less degree — in the eighteenth century. It is a method of hunting by means of hawks, captured while young birds ("eyases") still in the nest, or after they have learned to hunt for themselves ("haggards"). The method of training, especially of the latter, was long and difficult, requiring a large equipment and the services of many men. The first step was to attach short leather

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strips ("jesses") to the legs so that the hawk might be more easily held. A pair of bells was also put on each bird to render its discovery more easy when it should bring its prey down in covered ground. The hawk was rendered docile by keeping it awake continuously or by starving it; sometimes also its eyes were temporarily "seeled" by fastening its eyelids together with light pieces of thread. After the hawk was trained a hood was often kept over its head in the field until it was to be released for flight. A well-trained hawk would sit quietly on the fist of the person who was flying it; when it was finally released, it would (in one form of hawking) rise to a high "pitch" and swoop down upon its quarry, and then would wait quietly beside it without rending it, or would return on call to its perch. Ladies found falconry especially adapted to them, and it was a popular sport with both men and women until hunting with small arms put it out of fashion.

In the preceding paragraph a few of the many **technical terms of falconry** have been given in order to emphasize its large special vocabulary. Such words were generally known, and entered into popular speech. Shakespeare's plays show many of them. Thus Desdemona says of Othello, "I'll watch him tame," and Othello of Desdemona, "Though that her jesses were my dear heart-strings," in *Antony and Cleopatra* comes the phrase, "The wise gods seel our eyes," and the whole scheme of *The Taming of the Shrew* is based on the approved methods of training a haggard. Other sports had similar special words or common words used in special ways. Here it is impossible to illustrate more of them, but they present a difficulty which the reader must keep in mind.

The chase has been even more continuously popular than falconry and has developed an even larger special vocabulary. The principal animals hunted have been the wild boar, the wolf, the deer, the hart, the fox, and the hare. In Shakespeare's day the hare was an especially popular object of the chase because of its cunning, and because, since the hare would usually circle about, observers could by stationing themselves in a favorable point, see a good deal of the hunt without covering much ground.

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Foxes, on the contrary, go in the direction the wind is blowing. They are pursued with packs of hounds trained specially for the purpose, the hunters following them on horseback. Fox-hunting was the great country sport of the eighteenth century squire, who kept his own pack of hounds, and made the chase almost his chief business. It required considerable skill at riding, for it often led across rough country. Even nineteenth century writers represent fox-hunting as a supreme interest with all classes of people and find in this a bulwark of the English constitution. Its importance is indicated in another way; any one who kills a fox in a trap or by shooting it suffers social ostracism. In recent years fox-hunting has become a more public matter, the packs being supported by subscription. The object, of course, is not so much to kill the fox as to enjoy the sport, and some foxes attain a certain fame from their cunning and their ability to furnish a good chase. Deer-hunting, it may be added, is also popular, but not so much so as fox-hunting; the deer are usually tame ones taken to the hunting field in carts.

Grouse and pheasant-shooting has become especially important in the last sixty years. Now the shooting rights of some estates are more valuable than the agricultural returns. Grouse-shooting is especially practised in Scotland and northern England, the season opening on August 12. The usual method employed is for the hunters to place themselves in a line of butts on the moors, there to await the flight of the birds, which are driven up toward them by the drivers. Dogs are used to retrieve the dead or wounded birds. Pheasant-shooting is also very common, since the pheasant, unlike the grouse, can be artificially produced.

The sports so far discussed are those primarily of the rich. **Game laws** have carefully guarded the rights of the aristocracy and as carefully prevented people of lower rank "from squandering in the pursuit of game time which their station in life required to be more profitably employed," (*Encyclopedia Britannica*). In the middle ages the king's forest laws were especially severe and oppressive. By declaration any territory could be made a part of the king's forest, with the result that a man

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could not build a house on his own land within that territory, till any new ground, or kill any game therein, because such actions would be interfering with the king's wild beasts. Complaints against this helped to bring about the Magna Charta; Charles I revived the forest laws as a means of raising revenue without parliament; but they have not been used since the revolution of 1688. Poaching laws were made especially severe near the end of the eighteenth century when a class of newly rich landlords was arising, and when the increasingly hard circumstances of the agricultural laborers caused them to indulge in poaching all the more. A poacher might be subjected to exorbitant fines, imprisonment, or even transportation for a term of years. Not until the nineteenth century was the operation of these laws much moderated, and even yet traces of privilege in hunting due to rank remain in the legal system of Great Britain.

Among the sports enjoyed by common people as well as aristocracy, particularly in the Elizabethan period, was **bull and bear-baiting**. For this there were special enclosures on the Bankside, south of the Thames. This sport took different forms. Sometimes the bull or bear to be baited was tied by a short rope or chain to a stake in the middle of an area and several dogs were set upon it. Sometimes, when the character of the enclosure permitted it, the bear or bull was left free to pursue its assailants. And sometimes a blind bear was attacked by men with whips. To vary the sport a pony was brought in with an ape tied to its back, "and to see the animal kicking amongst the dogs, with the screams of the ape, beholding the curs hanging from the ears and neck of the pony, is very laughable," comments a foreign visitor of 1544. Sometimes in the bear-baiting the bears killed the dogs; less often were the dogs allowed to kill the bear, for the bears became popular favorites known to the populace by name. So the dogs were pulled off by the tail or their jaws pried open before the bears were seriously injured. The brutality of the sport and the fact that Sunday was a popular day for it excited the opposition of the Puritans. But the Privy Council encouraged it as "a sweet and comfortable recreation fitted for the solace and

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comfort of a peaceable people," and in 1591 ordered the theaters closed on Thursdays because they were causing bear-baiting to be neglected. In 1599 Queen Elizabeth visited Paris Garden, the popular headquarters for bear-baiting, and King James also manifested great interest in the sport, trying experiments with lions from the menagerie in the Tower. Thus the sport flourished until 1642, when it was forbidden along with plays by the Long Parliament. After the Restoration it was revived, when Pepys called it "a very rude and nasty pleasure."

This remark of Pepys is an indication of the change in taste, made all the more apparent by comparing this characteristic sport of three centuries ago with **cricket**, one of the two national sporting contests of today. To describe it even in outline would require too much space and leave only an obscure idea, but all the unabridged dictionaries provide plans of the field and define some of the technical terms. The implements of the game are a ball three inches in diameter, bats usually thirty-six inches long, and two wickets set twenty-two yards apart, each consisting of three straight round pieces of wood projecting twenty-seven inches out of the ground, bearing in grooves on the top two other pieces, "bails." The standards ("stumps") are set so close together that the ball cannot easily pass between them. Two teams of eleven men each play the game. The in side, two batsmen at a time, defend the wickets against two bowlers from the other side, the rest of the latter side being stationed at different points about the field. The fielding side attempts to put the batsmen out by knocking the bails off the wicket by the bowled ball, by catching a ball a batsman has touched with bat or hand, and by several other methods. The batting side protects its wickets and tries to make as many runs as possible, a run consisting in the batsmen's changing wickets. It is these runs which furnish the score for the game. Each side has normally but two innings, but so much has the batting developed beyond the bowling that games have become very slow and sometimes do not reach a decision even in the three days' limit allowed for a single game.

Cricket was known as a pastime of the lower classes in the middle ages, but was frowned upon as an interference with arch-

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ery. It became **established as the national game**¹ near the end of the eighteenth century. The season opens at Eastertide. Lord's cricket field, now owned by the Marylebone Cricket Club, which makes the rules for the game the world over, is the scene of many matches, especially that between the amateurs and professionals, the most important match in England. But cricket is also the great summer game at all the schools, "where it is taught as carefully and as systematically as either classics or mathematics" (*Encyclopedia Britannica*). "To play the game" with true sportsmanship and unmurmuring endurance of discouragement and defeat has been the ideal set up before the English boy as his guide not only upon the field but also in after life. Wherever the English have gone they have taken cricket, but Americans as a rule find it dull in comparison with baseball.

Dueling followed the judicial combat of the middle ages. The judicial combat was a formal manner of settling an accusation of treason or law-breaking; the duel concerned questions of personal honor. Dueling was prevalent in the time of Elizabeth, but was especially common in the eighteenth century owing to its being the fashion that all gentlemen should wear swords, to the popularity of gambling which bred easy quarrels, to the opinion that no gentleman could refuse a challenge even if made on an absurd pretext, to a foolish pride that forbade any apology or retraction, to the inefficiency of the police, and to the general lawlessness. Thus duels came to be almost of daily occurrence. The custom was even defended as the only means of preserving a respectable society, and to know how to "cross swords" was considered a necessary part of every gentleman's education.

¹ Horse-racing, however, is entitled to share the honors. It is conducted in a cleaner and more straightforward way in England than in this country, and no disrepute attaches to connection with the turf. (For example, Edward VII, when he was Prince of Wales, won considerable popularity by his participation in horse-racing.) The annual Derby is undoubtedly the great sporting event of the year. The Earl of Rosebery is reported to have said that he cherished three aims in life: to marry a rich woman, to be prime minister, and (note the climax) to win the Derby. He achieved all three ambitions.

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The procedure was well established. The person who considered himself aggrieved—and no circumstance seemed to be too slight—"called out" his adversary by direct challenge, or through a formal letter. Sometimes the meeting took place at once; sometimes seconds chosen by the principals arranged the details, settling upon the weapons, the time, and the place. The challenged had the choice of weapons; swords and pistols were the customary ones. Because it was necessary to be more or less private out of respect for the law, the time chosen was often early morning, the place some spot not too much frequented. Favorite meeting-places in the eighteenth century were St. James's Park, Lincoln's Inn Fields, the Ring in Hyde Park, and the space behind Montagu House, now the British Museum. With pistols the favorite distance was twelve paces, and if after the signal was given one man fired before the other, it was then the duty of this man to await his opponent's pleasure. In some duels such delay was intentional, the magnanimous duelist then firing in the air. Such duels often ended in a complete reconciliation. Considering the great number of duels few persons were killed, either because the participants were unskilled, or because they wished only to observe the code and did not desire the death of their opponent. When a duel resulted seriously, the victor was hurried away by his friends to avoid the constables—who usually did not arrive until too late to be of any real service—and kept in hiding until the affair had blown over. Seldom was the law invoked; when it was the prisoner usually escaped by pleading benefit of clergy (see page 22). Thus Lord Byron, grand uncle of the poet, killed Mr. Chaworth, a close friend, in a duel in 1765 over a dispute as to the best way of preserving game, but escaped serious punishment by such a plea. After this affair the fashion of wearing swords gradually fell into desuetude, but dueling continued into the nineteenth century.

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APPENDIX XII

NOTABLE DAYS IN THE CALENDAR

Many of the days mentioned in this list were intimately associated throughout the middle ages with ecclesiastical life and rites. They were set apart for pious observance at a time when the English religion was Roman Catholic. But though in most instances named for a saint, they were not invariably celebrated in a way entirely appropriate to him. On the contrary, long-existent pagan practices and festivals survived stubbornly, and the church turned them not infrequently to advantage by using their popular elements for ends meant to be sacred. So important a social function did these days perform that literature, whether clerical or secular, has countless allusions to them. Many of them are still generally observed in England; some of them in the United States. How strange and large a part some of them played until recently in the life of certain sparsely settled communities may be seen, for example, in the novels of Thomas Hardy. Many charms, ceremonies, and customs not associated with particular days, or else associated with days not included in this list, are familiar to students of folk-lore.

The order of days here given is approximately chronological. For convenience a few general terms, such as Lent, are explained.

New Year's Day. January 1, a time for conviviality, presents, good wishes to one's friends, and resolutions of improvement. Formerly a great many people sat up until midnight on the evening before "to watch the old year out," and the custom is still popular. In the middle ages the wassail (drinking of healths) was general both in private houses and in monasteries.¹

Twelfth Night. The eve of (*i. e.*, night before) Epiphany or Twelfth Day. A time of popular festivals second only to those of Christmas.

Epiphany, or Twelfth Day. (*Epiphany* means *appearance, manifestation.*) January 6, the last day of the feast of the nativity, which lasts for twelve days after Christmas. The day commemorates the visit of the three magi to Bethlehem; in the middle ages the celebration included a play within the church on the coming of the magi.

¹ See also the note under Christmas.

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St. Agnes' Eve. The eve of (*i. e.*, night before) St. Agnes' Day (January 21). Through the fulfilment of various conditions a girl might on this eve have her future husband revealed to her. Keats in *The Eve of St. Agnes* has it that the conditions are that the girl is to go supperless to bed, lie supine, refrain from speaking, look neither sideways nor backward, and look upward only to pray.

Candlemas. The festival (held on February 2) of the purification of the Virgin Mary or the presentation of Christ in the temple; celebrated by the blessing of candles meant for sacred uses. In Scotland one of the quarter (rent) days. In England fair weather on this day meant foul weather afterwards, and *vice versa*. In the United States the day is often called Groundhog Day because of the saying that on it the groundhog comes from his hole and if he sees his shadow, goes back and thus signifies that bad weather may be expected.

St. Valentine's Day. February 14. It was popularly believed that on this day birds selected their mates; also that a person, through a chance encounter with a member of the opposite sex while walking abroad, or through drawing in a kind of lottery as for a game of forfeits, might largely determine whom he should marry. Formerly letters containing compliments and courteous professions of attachment were sent on this day; now the custom has in large degree degenerated, and many ridiculous letters and comic tokens are sent.

St. David's Day. March 1. St. David is the patron saint of Wales.

St. Patrick's Day. March 17. St. Patrick is reputed to have wrought many miraculous works, the best known of them being the expulsion of venomous reptiles from Ireland. He is the patron saint of that country.

Lady Day, or Annunciation. March 25, the day on which is celebrated the announcement of the incarnation by the angel Gabriel to the Virgin Mary. A quarter (rent) day in England.

St. George's Day. April 23. St. George was reputed to be the slayer of a dragon. He is the patron saint of England.

St. Mark's Eve. The night of April 25, preceding St. Mark's

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Day. By watching at the church porch at midnight one might see the apparitions of those who were to die within the year present themselves successively at the church door. Also if ashes were spread upon the hearthstone over night, the foot-print of any member of the household who would die within the year would be impressed in the ashes the next morning. The evening was characterized, similarly to Hallowe'en, by various processes of divination as to future husbands and wives.

Lent. (The word means *spring* or *time of the lengthening of days*; it is related to *long, length*.) The forty week days preceding Easter, observed with fasting and solemnity in commemoration of Christ's forty days of abstinence.

Shrove Tuesday, or Pancake Day. The day before the beginning of Lent; on it people confessed their sins and were shrived, and after the ringing of the bell known as pancake bell, began their merry-making. They engaged in friendly rivalry at tossing pancakes in the pan and eating as many of them as possible.

Ash Wednesday. The first day of Lent. Its name is due to the Roman Catholic custom that at the beginning of the season of penitence the priests should place ashes on the heads of the faithful as a reminder that man is ashes and dust.

Holy Week. The week before Easter, beginning with Palm Sunday and commemorating the passion (*i. e.*, suffering) of Christ. In former times it was also called **Passion Week**, but the term Passion Week is now widely applied to the second week before Easter.

Palm Sunday. The Sunday before Easter, commemorating Christ's entry into Jerusalem and the strewing of palm branches in the way by the multitudes. On this day the customary procession before mass did not confine itself to the church, but went outside, and bore as its central interest a wooden figure of Christ on the wooden figure of an ass. Slips of willow, the usual substitute for palm, had previously been blessed and distributed by the priests in order that they might be carried in the procession. These the people cast down before the figure of Christ, only to gather them up afterwards as a protection against storm and lightning.

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Good Friday. The Friday before Easter, commemorating the crucifixion of Christ. On this day the king blessed rings for distribution among the poor as a cure for cramp. An old custom was to keep throughout the year bread baked on this day, that gratings of the bread into water might heal various ailments. The custom later changed into devouring on Good Friday hot cross buns (buns spiced, sugared, and marked with a cross). A trope¹ attaching itself to the day formed the ceremony by which a cross was laid in a sepulcher or a vacant part of the altar, as if it were the body of Christ; this cross was veiled and guarded until Easter, when it was brought forth.

Easter. (The word is connected with *east* and *Eastre*, the latter being the Anglo-Saxon name for the goddess of spring). A feast Sunday commemorating the resurrection of Christ and corresponding to the Jewish Passover. It was celebrated with many ancient customs, one of which now takes the form of having dyed ("rabbit") eggs on this day. Out of the Easter trope¹ *Quem quaeritis* grew the liturgical drama. A cycle of scripture plays attached itself to Easter. Since all movable feasts and fasts depend upon Easter, its precise date each year is important. It falls on the first Sunday following the full moon that appears on or next after the vernal equinox (March 21); if the full moon appears on Sunday, Easter is deferred until the next Sunday.

Ascension Day, or Holy Thursday. Forty days after Easter, commemorating Christ's ascension. The day was marked by a trope¹ modeled upon that of Easter.

Pentecost, or Whitsunday. The fiftieth day and seventh Sunday after Easter, commemorating the descent of the Holy Ghost upon the apostles. Whitsunday, or the period of Whitsuntide, was noted for its ale-drinking, for its contests and games (archery in particular), and especially at Chester and Norwich for scripture plays and later for pageants. Whitsunday is a quarter (rent) day in Scotland.

Corpus Christi. (The term means *body of Christ*.) The Thursday after Whitsunday, a Roman Catholic festival (not observed

¹ A trope is an interpolation into the church service.

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in the Anglican church) in honor of the doctrine of transubstantiation. The pyx that held the consecrated bread was carried in a procession within the church and outside, and was followed by figures representing various saints characteristically, as St. George killing the dragon. The procession was succeeded by the performance of scripture plays, which grew in number until they formed the most complete of all the scripture cycles; the performances were continued after the Reformation had swept away the other ceremonies.

Trinity Sunday. The first Sunday after Whitsunday, sacred to the Trinity.

May Day. The first of May, which gradually gathered to itself many of the ancient customs and ceremonies by which the same general period (honored as the most beautiful time of year) was marked. The middle and lower classes, especially the boys and girls, went at an early hour to the woods to gather flowers and hawthorn branches (the hawthorn came to be called May), which they brought home at sunrise with great rejoicing. The ceremony was called "bringing home the May" or "going a-Maying." The holiday-makers decorated themselves, their houses, and the church with blossoms and leafage, after which they set up a young tree in an open space if a permanent May-pole was not already standing. This they hung with wreaths and around it they danced, while the most beautiful maiden, crowned as Queen of the May, sat near by in an arbor of flowers. Though the Puritans uprooted the May-poles, the Restoration brought them back; and not until well in the nineteenth century did they, along with the May Queen, finally disappear. Often connected with the other festivities of May Day were the Robin Hood games, in which Robin, the outlaws, woodmen, milk-maidens, the hobby-horse, and the dragon danced upon the green, or some of them contested at archery, for the amusement of the spectators.

Midsummer Day. June 24, a quarter (rent) day in England; also the anniversary of the nativity of St. John the Baptist, and a very popular festival which inherited many heathen observances. The celebration came chiefly on the preceding evening (**St.**

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John's Eve), when the people went to the woods and broke branches to place over their doors, built bonfires, and in large numbers kept watch through the night by walking the streets in parties, decorated with garlands and bearing torches on long poles. Presumably the reason for this vigilance was a widespread belief that the souls of sleepers wandered temporarily from their bodies on this night. In Ireland it was held that the soul went to the spot where the body would die; in England that the souls of those who would die within the parish the next year would come to the church door and knock, and that whoever sat fasting all night in the church porch might see them. There were many other interesting practices on St. John's Eve. Young men might go out at midnight, catch fern seed in a plate without touching the plant, and thus secure invisibility for themselves. Maidens by placing certain roots under their pillows might dream of their future husbands, or by fasting, spreading a feast at midnight, and leaving the street door open might induce them to present themselves.

St. Swithin's Day. July 15, when rain or the absence of it determined whether the next forty days would be wet or dry.

Lammas Day. August 1, on which in early England the populace celebrated the harvest festival through the consecration of loaves from the first ripe grain (*hlaf-mass* means *loaf-mass*), and on which was later held the feast of St. Peter's deliverance from prison. In Scotland the day was a quarter (rent) day; in England it marked the end of the yearly allotment of the village land.

Michaelmas. September 29, the feast of St. Michael, and a quarter (rent) day in England. The general custom was to have goose for dinner on this day.

St. Crispin's Day. October 25, formerly celebrated by shoemakers, of whom St. Crispin was the patron saint. On this day Henry V won the battle of Agincourt.

Hallowe'en. The eve of (*i.e.*, night before) All Saints' Day. Just as the saints were supreme the following day, so on this night the evil spirits walked abroad and were all-powerful. The spirits of living men and women might also walk. The

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time was nevertheless one for festivities: nuts and apples were eaten, jocular sports (such as ducking for apples) were indulged in, and various games and methods of divination (especially those which revealed future husbands and wives) were resorted to. Burns in his poem *Hallowe'en* describes many of these pranks and rites in western Scotland. Nowadays the evening is one for miscellaneous mischief.

All Saints' Day, or All-Hallowmas. November 1, a festival in honor of the saints and martyrs, and a time for health-drinking and revels.

All Souls' Day. November 2, the day of supplication for souls of the departed.

Martinmas. November 11, the day of the feast of St. Martin, and a quarter (rent) day in Scotland.

St. Andrew's Day. November 30. St. Andrew is the patron saint of Scotland.

Advent and Advent Sunday. Advent consists of the four weeks preceding Christmas and is in honor of the *coming* or *approach* of the birth of Christ. Advent Sunday is the first of the four Sundays of this period; it is always the Sunday nearest St. Andrew's Day.

Christmas. December 25, which, besides being a quarter (rent) day in England, is celebrated as the anniversary of the nativity of Christ. From early times appropriate worship was conducted at the church, which was decorated with holly, bay, and rosemary. A trope, similar to that of Easter, found its way into the service; and ultimately a cycle of scripture plays was evolved. Though the belief was held that the spirits of the dead might walk on earth during the twelve nights of Christmas, there was also a belief that Christmas itself was so holy that on the preceding night evil spirits were helpless to work harm, being frightened away, as some people thought, by the nightlong crowing of the cock.¹ The ideal of peace on earth and good will to men caused the season to be one when friends and retainers might

¹ The period at which ghosts could walk was from midnight to cockcrow.

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gather informally at the manor house, when hospitality was dispensed, when differences were composed, and when people gave themselves to revelry and feasting. Many interesting practices, such as the hanging of the mistletoe, were observed; but the use of the Christmas tree, the hanging up of stockings, and the personification of St. Nicholas (Santa Claus) were not known in England till a later time. Christmas Eve was distinguished by the lighting of the Yule log (to light the new log with a brand carefully preserved from that of the preceding year was lucky), by snapdragon and other games, and by the mummers (maskers) who acted in one house after another the story of St. George and the dragon. Christmas Day was signalized by a dinner at which, until Commonwealth times, a boar's head constituted the indispensable dish, though a peacock brought to the table in its feathers, frumety, mutton (mince) pies, plum porridge, and in more recent years plum pudding were likewise favorites. On both Christmas Eve and Christmas Day groups wandered through the streets singing plaintive, melodious carols and often accompanying them with instruments. To a large number or to all of the Christmas holidays belonged three other observances. The first consisted in waits, or companies of musicians, half watchmen in character, strolling by night from house to house and singing. The second was the appointment in courtly or wealthy circles of a Lord of Misrule, the master of the holiday revels and jocularities.¹ The third — which ended with the Reformation — was the selection of a Boy Bishop, who from St. Nicholas' Day (December 6) to Childermas (December 28) usurped and burlesqued the episcopal mien and function, and who with his retainers and mimicry is a picturesque figure in the history of English drama.

Childermas, or Holy Innocents' Day. December 28, the day com-

¹ Sometimes held to be a secular offshoot of the New Year revels known as the Feast of Fools — revels which the reforming spirit suppressed early. They were conducted by the inferior clergy and, like the observances connected with the Boy Bishop, involved an inversion of status, persons of low ecclesiastical rank stepping for the occasion into positions of authority.

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memorating the slaughter of infants at Bethlehem by King Herod. An unlucky day, one on which undertakings were not to be begun.¹

APPENDIX XIII

CHURCHES AND FORMS OF WORSHIP

The religious life of a nation is necessarily of great influence upon its literature. The ecclesiastical organization and terminology, the language of the liturgy, the usual customs and observances, all leave their trace upon even the secular literature. Many of the observances are described in the section on Notable Days; here more general matters are to be explained.

The most numerous **religious bodies** of England are the Church of England (the established, or Anglican, or Episcopal church) and the various nonconformist or dissenting sects. The latter, except for the Wesleyans, are organized into local churches, largely independent of each other. (In Scotland the national church is the Presbyterian, organized in synods.) The Wesleyans, like the church of England, have a more centralized form of government. A bishop of the church of England is appointed to a specific "see"

¹ Days now conspicuous, but not conspicuously observed several centuries ago, have been omitted from this list. April Fools' Day (April 1) is apparently a relic of festivities once universally held at the vernal equinox; but in England until the beginning of the eighteenth century there seems to have been no common custom connected with this day of sending people on fruitless errands or otherwise making "April fools" of them. Bank holidays—that is, days on which business is suspended, debts and bills are not legally collectable, and people go on excursions—were not established by law in England and Ireland until 1871. The days then established were Easter Monday, Whitmonday, the first Monday in August, and Boxing Day. (Boxing Day is the first week day after Christmas; it is so named because on it every one is supposed to give Christmas boxes and presents to servants, employees, postmen, and others.) For Ireland, St. Patrick's Day was subsequently added as a bank holiday. The bank holidays of Scotland are New Year's Day, Good Friday, the first Monday in May, the first Monday in August, and Christmas Day.

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from which he exercises control over a definite territory or "diocese," and which he occupies as long as he lives or until he is, as the phrase goes, "translated" to another. (A common reference to the bishop's office is through allusion to the "lawn sleeves," a prominent feature of his ecclesiastical vestments. In the Roman Catholic church such allusions take the form of mention of the "mitre," a bishop's head-dress more consistently worn in that church than in the church of England.) The established church in England is supported by ancient endowments and by the state; the other religious bodies by the gifts of their members.

Of equal importance in literature and, since the removal of civil disabilities in 1829, of growing importance in the national life, is the Roman Catholic church. Before the reformation the religion of England was that of the Roman Catholic church, and some knowledge of **Roman Catholic customs** is therefore necessary for any student of literature, especially knowledge of the *Mass*. This is the most important service of the church, and is now the same the world over; its order is given in full in the Prayer Book. In medieval days such uniformity was not insisted upon, and different churches in order to make the service more beautiful or more interesting, made various interpolations and additions (called in general, "tropes"), going even to the length of short plays. Naturally this led to abuses, and to the final adoption of a uniform service. The Roman Catholic Mass is entirely in Latin, and is performed by the priest, with the assistance at high Mass, of a choir. It consists of set prayers, hymns, and short passages from the Bible, and is said before an altar upon which stand candles and a Tabernacle containing the Host. The service is rich in symbolism, which manifests itself in the lighted candles, the use of incense, numerous genuflexions and gestures, and elaborate vestments. Part of the mass is said aloud by the priest, part said secretly, part sung by the choir. Its general idea is the consecration of bread and wine into the body and blood of Christ, and the offering of this in the communion as a sacrifice for the sins of the world.

Famous parts of the mass are the *Kyrie eleison* (Lord, have mercy upon us), the *Gloria in excelsis deo* (Glory be to God on

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High), the Nicene creed, and the *Sanctus* (Holy, holy, holy, Lord God of Hosts), all sung by the choir. Shortly before the *Sanctus*, comes a famous sentence *Sursum corda* (Lift up your hearts), and shortly after it the consecration of the bread and wine. At this, the most sacred moment of the Mass, the priest raises in turn the Host and the Chalice above the kneeling congregation as the bell tolls thrice. Mention may also be made of the *Agnus Dei* (Lamb of God, who takest away the sins of the world), which precedes the priest's communion. Other frequently alluded to portions of Roman Catholic services are the *Magnificat* (used in the Vesper Service), Mary's song of rejoicing containing the famous sentence, "He hath put down the mighty from their seat, and hath exalted them of low degree"; the *Te Deum laudamus* (We praise thee, O God), a hymn of rejoicing; and the *De Profundis* (Out of the depths), a hymn of lamentation.

The **order of worship of the established church** in England is practically that followed by the Episcopal church of this country. It uses many of the old hymns and prayers employed in the Roman Catholic order of the mass, but translates them into English. One famous service not already mentioned is the *Litany*, consisting of short supplications pronounced by the clergyman and responded to by the congregation in the repeated ejaculations "Spare us, good Lord"; "Good Lord, deliver us"; "We beseech thee to hear us, good Lord." Thus one famous petition reads: "From lightning and tempest; from plague, pestilence, and famine; from battle and murder, and from sudden death . . . Good Lord, deliver us." In some churches the service is intoned with accompaniments of incense and elaborate vestments; in others — and this was the usual procedure in the church of the eighteenth and early nineteenth century — not much more ceremony is used than in many churches employing few set forms of worship.

The collects (short prayers) and other passages of the services of the Episcopal church, remarkable for the beauty of their English, have also furnished many frequently quoted phrases to English literature, the significance of which is largely missed unless their source is recognized. Some of these *famous phrases* follow. From the usual order of service: "We have erred and strayed from Thy

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way like lost sheep. We have followed too much the devices and desires of our own hearts. . . . We have left undone those things which we ought to have done; and we have done those things which we ought not to have done; and there is no health in us," and the prayer "for all sorts and conditions of men." From the catechism: ". . . renounce the devil and all his works, the pomps and vanity of this wicked world, and all the sinful lusts of the flesh." From the marriage service: "I M. take thee N. to my wedded wife, to have and to hold from this day forward, for better for worse, for richer for poorer, in sickness and in health, to love and to cherish, till death us do part. . . . With this Ring I thee wed, with my body I thee worship, and with all my worldly goods I thee endow." From the burial service: ". . . earth to earth, ashes to ashes, dust to dust."

Of the **order of services in the nonconformist churches** little can be said because they differ so much among themselves. The Wesleyans, for example, make use of many parts of the Book of Common Prayer of the established church; the Quakers, at least formerly, had no set order of service, sometimes merely sitting together for a certain time in silence. Certain **peculiarities of nomenclature** may, however, be mentioned. Nonconformist places of worship are never called "churches," but always "chapels" or "meeting-houses." Their ministers are called "preachers," "parsons," or "pastors." Clergymen of the established church who are in charge of a parish are called "rectors" or "vicars," and their house is the "rectory" or the "vicarage." Their assistants are termed "curates."

The history of the established church and its relation to the nonconformists is, though an interesting one, too complicated for discussion here. But it is desirable to note that some of the dissenting sects are survivors of the great Puritan movement, while the Methodist (Wesleyan) bodies did not leave the established church until the latter part of the eighteenth century. In **the eighteenth century** the established church suffered many abuses. Its higher offices were at the disposal of the politicians and used as political rewards; its minor "livings" were bestowed by nobility and gentry to whose estates they belonged. Thus the church was looked upon by

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younger sons as offering them a career much as did the army, and they entered upon it with as little regard to their real fitness. The lesser clergy were wretchedly paid, and were often men of little ability, merely flattering hangers-on of the landlords to whom they owed their places. Domestic chaplains hardly ranked above the footmen; their menial position was emphasized by the custom which required their withdrawal from table when the dessert was brought on. Of course there were some excellent clergymen and some of the work of the church was done by them with devout care, but in general the clergy were not looked upon with respect, and they performed their duties in a careless and perfunctory way.

This condition of the established church did much to confirm the **dissenters** in their **special practices**. Even in Elizabeth's time the Puritans had insisted that a clergyman who, as they said, could not pray without a book or make his own sermons was not fit for his position. Always the nonconformists as a whole have emphasized the sermon rather than the service. They have on purpose done differently from the established church. Thus, they do not observe the rite of confirmation, and it is only in comparatively recent years that they have celebrated Christmas or Easter or allowed their places of worship to be decorated in the customary ecclesiastical fashion. This has been true of the Wesleyans as well as the other nonconformists, though the Wesleyans arose as a reaction from the religious deadness of the eighteenth century and are in general nearer in some of their practices to those of the established church.

The Wesleyan revival had a great effect upon the established church itself and many of the abuses mentioned were corrected. Many, too, of the great philanthropies of the late eighteenth and early nineteenth centuries found their beginnings in this **new religious interest**. Howard's crusade to improve prison conditions, Wilberforce's agitation against the slave trade, the beginning of the Sunday school, and the renewal of missionary activity mark the later part of this period. With renewed activities the clergy of the established church began to regain the respect of men. But there also arose a severely rigid view of life, manifesting itself in a distrust of novels and the theater, in a neglect of beauty in the church service, and in a very strict observance of Sunday. This

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in turn led to a reaction — satires in the novels and relaxation in real life.

In the **nineteenth century** the religious life of England has been agitated by the findings of science, especially the theory of evolution with its wide ramifications in all the realms of thought, the study of the Bible by the same methods as other books are studied (the “higher criticism”), and the “Oxford movement” under the leadership of Pusey and Newman, which resulted in the withdrawal of many Anglicans into the Roman Catholic church. Though the nonconformists were not specially concerned in this last development, they have felt the effects of the others, and the nineteenth century for all the churches of England was in general a time of stress, but also of great philanthropic and humanitarian activity.

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BYGONE BELIEFS AND SUPERSTITIONS

The extent to which the heavenly bodies were once supposed to affect human life and affairs may be seen in the original meanings of many words still current. *Disaster* meant an evil star or the baleful aspect of a star. *Influence* meant the flowing in of an ethereal fluid or an occult power from a star to a man, so as to mould his temperament or shape his earthly course. A person was of *jovial*, *mercurial*, or *saturnine* temperament if born under the planet Jove (Jupiter), Mercury, or Saturn, respectively. He was *ill-starred* if for him the heavens had decreed misfortunes.

To understand the influence of the stars upon human beings, and through the position and aspect of the stars to foretell events, were the purposes of **astrology**, the science of stars. The method of the astrologer was elaborate, and involved the close following of fixed rules. He carefully cast the horoscope (horoscope means a study of hours or times); that is, he made a formal diagram of the position of the stars in the heavens at a given moment, as that of a birth, and from the gracious or malign aspect of the heavenly bodies as shown in this diagram he made his prediction. In par-

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ticular he observed which star was in the ascendant (that is, which sign of the zodiac was rising above the horizon), for upon this the future was supposed largely to depend.

Such chemical science as existed in the middle ages is embraced in the term **alchemy**. The alchemist believed it possible to transmute all the baser metals into gold; ways of effecting this transmutation he was always on the search for or (if he were a quack) pretending to have found. The surest way was through the possession of a stone called the philosophers' stone. The very object of the science, together with the mystification so generally employed by its devotees, was baffling to progress in it; but as was the case with astrology, many important facts were discovered incidentally.

Alchemy also applied its resources to **healing**. Here again it manifested the extravagance of its object by seeking both a universal remedy for human ills and means for the indefinite prolongation of life. It held that the more valuable metals, such as gold, were correspondingly valuable as medicine — a belief to which Chaucer slyly alludes in his description of the doctor. Astrology, spells, magic potions, and other incredible devices were also resorted to for the curing of ailments or for inducing love, invisibility, the appearance of death, and the like. Until the time of Dr. Johnson scrofula ("the king's evil") was supposed to be healed by the royal touch; until far into the nineteenth century, though barbers were no longer the surgeons, profuse blood-letting was not an uncommon treatment for sickness; and even yet the use of charms and conjurations of various sorts is by no means wholly discontinued.

In the middle ages the common people were **suspicious of learning**. To them it meant communion with things and forces that appeared supernatural and might therefore be evil. A scholar, for example, by addressing a ghost in Latin was reputed to be able to give it the power of speech and of revealing any secret it wished to impart. Many well-informed persons likewise lent credence to ideas we think pernicious, and to other ideas we think merely quaint; one of the quaint opinions was that Virgil, because supposed to have descended to the underworld, was primarily a magician.

BELIEFS AND SUPERSTITIONS

Magic, to be sure, might be either white or black. White magic was the power by which saints or angels wrought gracious miracles, and included the rites by which spirits were exorcised. Akin to it was the protecting or healing influence of holy water, relics, and the like; moreover any person beset by fiends might invoke the heavenly powers, or display a Bible or a sword-hilt,¹ and thus escape bodily or spiritual danger.

Black magic was used only for wicked ends. Through spells and incantations the magician, who had leagued himself with the devil, could "call spirits from the vasty deep," obtain mastery over the secret forces in nature, summon monsters, work marvels, attain measureless knowledge, divine the future, or gain diabolical assistance in his enterprises. The ultimate forfeiture of his soul, however, was generally a condition to the exercise of this power.

Witchcraft was a branch of the black art. The term witch, confined later to hag-like old women, might apply to any woman, or sometimes to a man, who had renounced God and formed a compact with the devil. Each witch was attended by her familiar—that is, the particular demon or spirit that waited on her, often in the shape of some animal, as a cat or hare. Into this shape the witch could also at will transform herself.²

A witch could raise tempests or with incredible speed ride through the air on a broom. Her form of worship was to gather with her sisters in a desolate place and hold the Witches' Sabbath, with Satan himself present. One iniquitous procedure for which she was noted was to make a waxen image of some person who had incurred her displeasure, stick it full of pins and so cause the person excruciating pain, or melt it slowly before a fire and thus force the human original to "dwindle, peak, and pine" until the completion of the process brought extinction of life. Belief in the power of witches over the health and peace of other people was strong enough even in America at the end of the seventeenth century to lead to the Salem witchcraft trials.

¹ The sword-hilt because of its shape was emblematic of the cross. Not infrequently oaths were sworn upon it.

² Not perfectly, however; there was always some defect: "Like a rat without a tail."

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Curses also were in the middle ages deemed potent and effective. Not only was formal excommunication, or cursing with bell, book, and candle, a thing to be dreaded; but such curses as those of Lear upon his daughters were thought to bring the terrible punishments evoked.

Names must be **used cautiously**. Sometimes merely to name a fiend was to raise him; and since a man's name was regarded as a part of his nature, and since the mere possession of it gave his enemy power over him, he was averse to having it needlessly pronounced. The modern parliamentary practice of referring to the gentleman from such-and-such a county or state is held to be a relic of this superstitious fear.

Until modern times it was believed that all matter is composed of **four elements**—earth, water, air, and fire. These of course might exist separately or might combine in varying proportions with each other. Each must be hot or cold, and wet or dry. Earth was cold and dry, water cold and wet, air hot and wet, fire hot and dry. A fifth element or quintessence was also assumed to exist; this was usually designated as ether, the evasive substance from which the welkin and the stars were made; but the word might be applied less specifically to anything rare, subtle, and fine.

The four elements held sway over more than external nature. In the form of the **four** moistures, or **humors**, which entered into the physical constitution of man they determined human health and temperament. Each humor was hot or cold, and wet or dry. Melancholy (or black bile) was cold and dry, phlegm cold and wet, blood hot and wet, and choler (or yellow bile) hot and dry. An excess of melancholy produced gloom, or a melancholy temperament; of phlegm sluggishness, or a phlegmatic temperament; of blood hopefulness, or a sanguine temperament; of choler biliousness and hot temper, or a choleric temperament. The word humor came in time to designate, not the moisture with which it had previously been identified, but the resulting disposition or "ruling passion." Thus a man might be of a melancholy humor, a phlegmatic humor, a sanguine humor, or a choleric humor.¹ Rarely was

¹ Since a man who is exceptional at any point may seem laugh-

BELIEFS AND SUPERSTITIONS

the admixture of the elements in a human being perfect ; but when it was, as in the Shakespearean Brutus, Mother Nature could proclaim that she had created a Man.

Copernicus taught the human race that the earth rotates on its axis (thus causing the stars to appear to revolve about it) and that the planets, with the earth as one of them, circle about the sun. Before the Copernican system had been explained, however, men believed in the Ptolemaic system.

According to **Ptolemaic astronomy** the earth is the center of all things. It consists of the four elements and the quintessence — the most stable of the elements, that of earth, being lowest ; water above this ; air above the water ; fire above the air ; and ether above all for an indefinite space. In or outside the ether are ten heavens or transparent spherical shells ; each is enclosed by those larger than it, and the earth with its superincumbent elements is enclosed by all. The first sphere holds the moon, the second Mercury, the third Venus, the fourth the sun, the fifth Mars, the sixth Jupiter, the seventh Saturn, and the eighth the fixed stars. The ninth sphere regulates the equinoxes, and the tenth or the *primum mobile* (the outermost bound of all things) regulates day and night. The *primum mobile* revolves each twenty-four hours about the earth and carries the other spheres with it.

But the earth is not the precise center of the spheres that hold the sun and the planets, and the movements of these bodies are therefore irregular ; also the planets move still more erratically because they describe, in addition, small epicyclic revolutions. In accounting for newly discovered celestial phenomena Ptolemaic astronomy introduced many complications, but these were worked out with great ingenuity.

According to the Pythagoreans, the spheres are separated from each other by distances proportionate to the length of lyre-strings from which may be struck harmonious tones ; hence their revolution about the earth causes them to give forth "the music of the

able to his fellows, the word humor evolved still further and connected itself with the idea of amusement.

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spheres," a strain too fine to be heard by the gross ears of mortals.

The word fool was used less contemptuously a few centuries ago than now; but the lot of **the fool**, or natural,¹ was likely to be harder. Among primitive people, it is true, a person who is mentally deficient is often supposed to enjoy heavenly guidance and protection, and he is therefore treated with deference. But the mentally deficient of medieval England were invested with less sanctity. They were of course of two kinds, the harmless and the violent.

Harmless fools might wander about the country and eke out a precarious livelihood by amusing the folk through such self-punishments as sticking pins in their arms. Oftentimes, however, they were taken as entertainers to court, castle, or tavern. Some of these fools afforded amusement solely through their physical or mental deformity, for men and women in the middle ages laughed at bodily grotesqueness and at signs of mental incompetence. Others, though at times chattering pointlessly, and though not quite capable of taking care of themselves, had gleams of shrewdness and won applause through their quickness at repartee.

The fool thus employed as a professional jester wore on his shaved head a cap surmounted with a cockscomb, had a motley coat, and was dressed in tight breeches, the legs as a rule being differently colored. Small bells were attached to his clothing. He carried a bauble or short staff with a ridiculous head. He enjoyed strange privileges of interposing in the conversation of his betters; for any one to be offended at his remarks, even when they were personal or taunting, was an undignified violation of the code. Practically of course the fool found it advantageous to temper his liberty with discretion.

Violent fools or madmen were assumed to be possessed of devils. There were two ways of expelling a diabolical intruder: (1) by exorcism, (2) by making as uncomfortable as possible the body which had become its habitation. Frequently, therefore, madmen were kept in chains, were thrust into dark, unwholesome places, and were cruelly whipped. Because the hospital of St. Mary of Bethlehem in London found use, like other abandoned monastic struc-

¹ Compare our expression "a natural-born fool."

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tures, as a lunatic asylum, the word *bedlam* (a corruption of *Bethlehem*) came to mean an insane person or a madhouse.

APPENDIX XV

ENGLISH TITLES AND FORMS OF ADDRESS

To explain in detail English rank and heraldry, with all the changes made through the ages, would require a volume; but some indication may be given of the present order of titles, and of the forms of referring to titled persons and of addressing them personally. The complicated terminology and distinctions of the church, the army, the navy, etc., may be omitted (except incidentally) from consideration.

Two social orders are distinctly superior to the commoners—namely, royalty and nobility. Membership in both, with certain individual exceptions in the peerage, is hereditary. The **royalty** consists of the king and queen, their descendants, and persons related by blood to the reigning family. The sons of the monarch are called princes (the eldest is the Prince of Wales), and the daughters princesses. Certain dukedoms are relegated to the royal family, and their dukes are called royal dukes. “Majesty” is the term employed in referring to the king or queen, and “royal highness” to a prince, princess, or duke or duchess of royal blood. The king is addressed as “sir” or “sire,” the queen as “madam,” and any other person of the royal blood as “your royal highness.”

There are five degrees of **nobility**, which rank in a descending scale as follows:

Masculine title

Duke

Marquis

Earl

Viscount

Baron

Feminine title

Duchess

Marchioness

Countess

Viscountess

Baroness

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"Grace" is the term employed in referring to a duke or duchess; "lordship" or "ladyship" to a peer of any of the four lower degrees. Dukes and duchesses are addressed as "your grace"; peers of the four lower orders as "my lord" or "my lady." Many peers bear several titles; that is, they are the legal possessors of lower titles in addition to the one by which they are known, the highest. It is the custom for their title of second consequence to be conferred as a "courtesy title" upon the eldest son. By courtesy the title "Lord (John) ——" is given to all sons of dukes and marquises and the eldest sons of earls, and the title "Lady (Mary) ——" to all daughters of dukes, marquises, and earls. Younger sons of earls and all sons of viscounts and barons are called "the Hon. (John) ——," and all daughters of viscounts and barons are called "the Hon. (Mary) ——."¹

To be classed technically as commoners, yet really **in an intermediate position between nobility and commoners**, are these two degrees:

<i>Masculine title</i>	<i>Feminine title</i>
Baronet	Dame
Knight	Dame

The higher degree is hereditary; the lower non-hereditary. A baronet is formally referred to as "Sir (John) ——, Bart."; a knight as "Sir (John) ——." Some knights hold their title, not as individuals, but as members of an organized order of knighthood, as that of the Bath; after the names of such knights the letters of the order are added. The wives of baronets and likewise the wives of knights are referred to as "Lady ——."

Although "the Englishman loves a lord," it is to be observed that the bearers of English titles, like well-bred people everywhere, are simple and easy of manner, and except on formal occasions, desire little or no outward recognition of their rank. Of course the question of precedence becomes of importance in state processions, in public ceremonies, and at times even in entering a

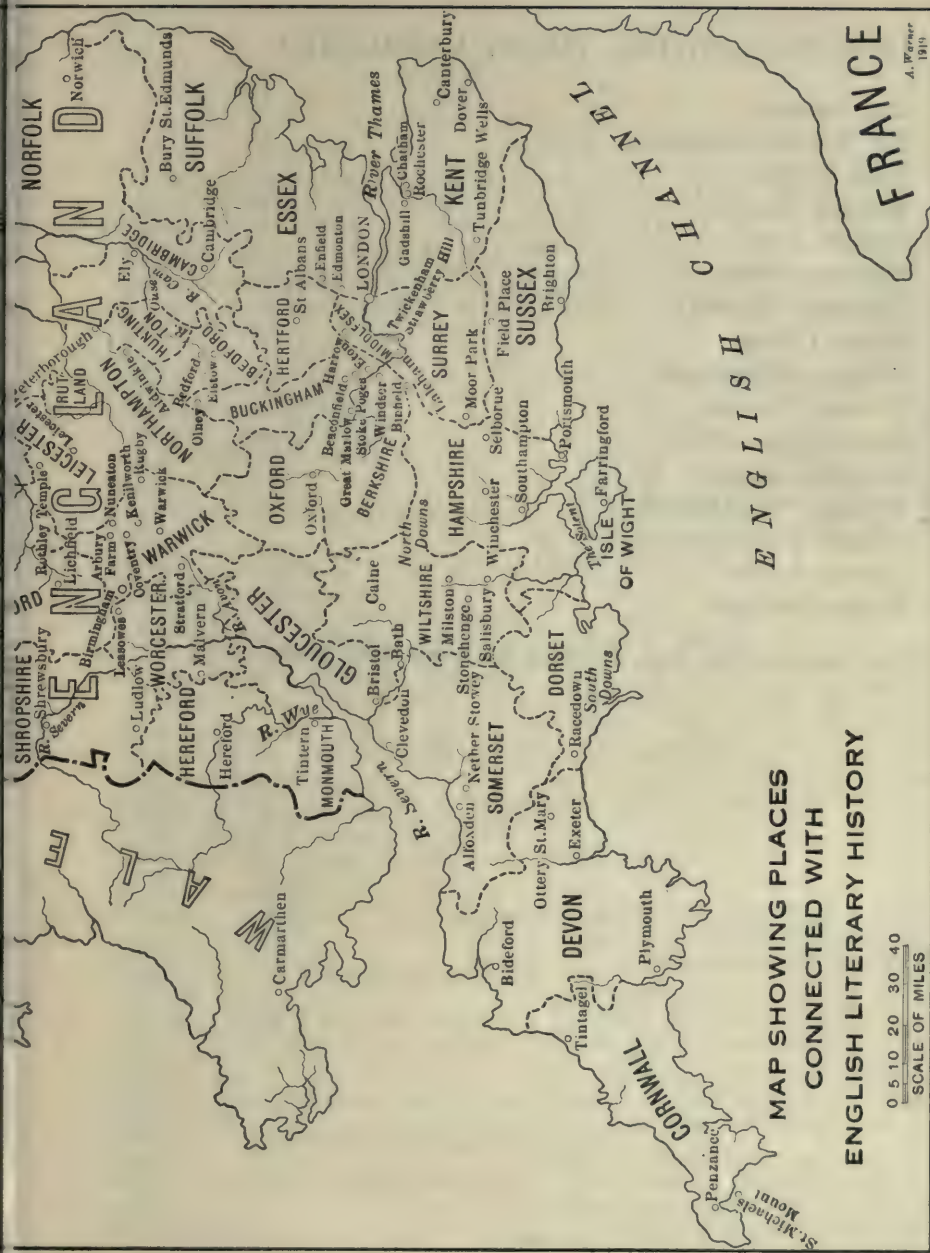
¹ The term "Hon." is to be distinguished sharply from "Rt. Hon." The latter indicates membership in the king's privy council.

room. Moreover, the student should realize that in various subtle ways the **use of the proper title** is of much consequence. To direct an envelop to "Mr. — ——" instead of to "— ——, Esq.," is to class the recipient with manual laborers or small shopkeepers; but the salutation of the letter may properly be to "Mr. ——" ¹ To address a bishop as "Dear Sir" is to ignore his right, by virtue of his sitting in the House of Lords, to be called "my lord." To address a lady who enjoys rank by inheritance as well as through marriage as "Lady ——" instead of as "Lady (Mary) ——" is to commit an offense not always readily pardoned. ²

The term most likely in its English usage to prove confusing to the American student is **gentleman**. The term, in its narrower sense, applies to a member of the landed gentry or of an honorable profession, as arms, the law, or the church. More loosely, it is used of any man whose condition is above that of yeoman, who presumably has an independent income, or who lives without labor. One of the questions asked a student who enters a university is whether he is a gentleman. The term is never applied indiscriminately to members of all social classes.

¹ In many instances in which "Esq." rather than "Mr." is attached to a name, courtesy (reinforced by universal custom) rather than a legal right is observed. The legal distinctions are often finely drawn. Thus a barrister is an esquire by right, a solicitor only by courtesy; a physician by right, a surgeon by courtesy; an M.A. from the university by right, a B.A. by courtesy; a captain in the army by right (his commission is made out to "— ——, Esq), a lieutenant by courtesy (his commission is made out to "— ——, Gent.").

² More detailed statements regarding the proper form of address for dignitaries and titled persons may be found in such publications as Whitaker's Almanack, Burke's Peerage, and the better encyclopedias.



LIST OF ENGLISH POETS LAUREATE¹

Ben Jonson
Sir William Davenant
John Dryden
Thomas Shadwell
Nahum Tate
Nicholas Rowe
Laurence Eusden
Colley Cibber
William Whitehead
Thomas Warton
Henry James Pye
Robert Southey
William Wordsworth
Alfred Tennyson
Alfred Austin
Robert Bridges

¹ The laureateship was declined by Gray and Scott.

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This index includes all English and American writers, literary titles, and actors; all foreign writers who are mentioned in the text as having direct connection with English or American literature; and practically all topics, objects, etc., that recur or are explained in the text. Except in a few instances, it omits all foreign and non-literary personages (other than actors), and all events mentioned in the historical tables, etc. In some instances a matter referred to as on a given page is only implied there, or is stated in general rather than specifically.

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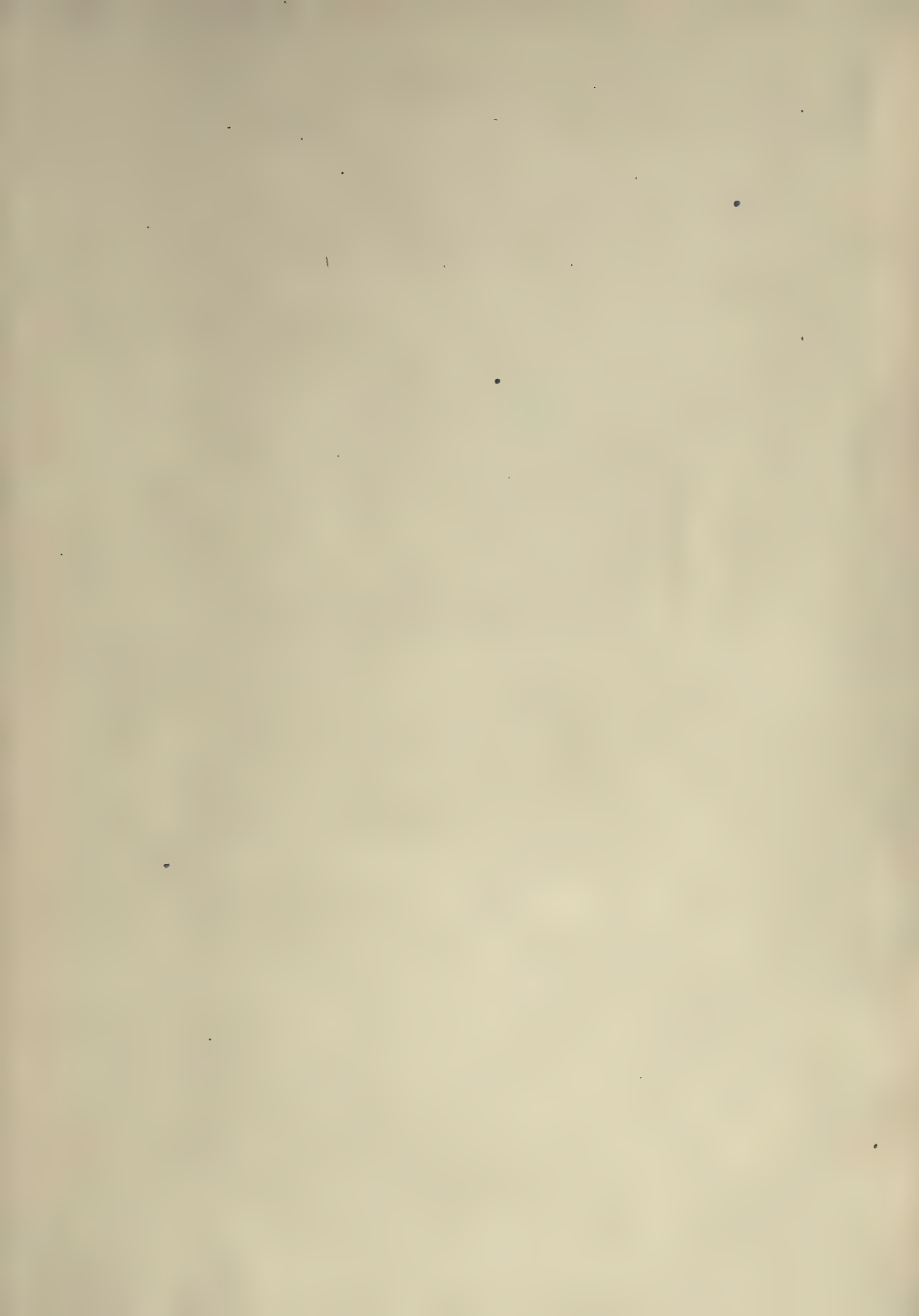
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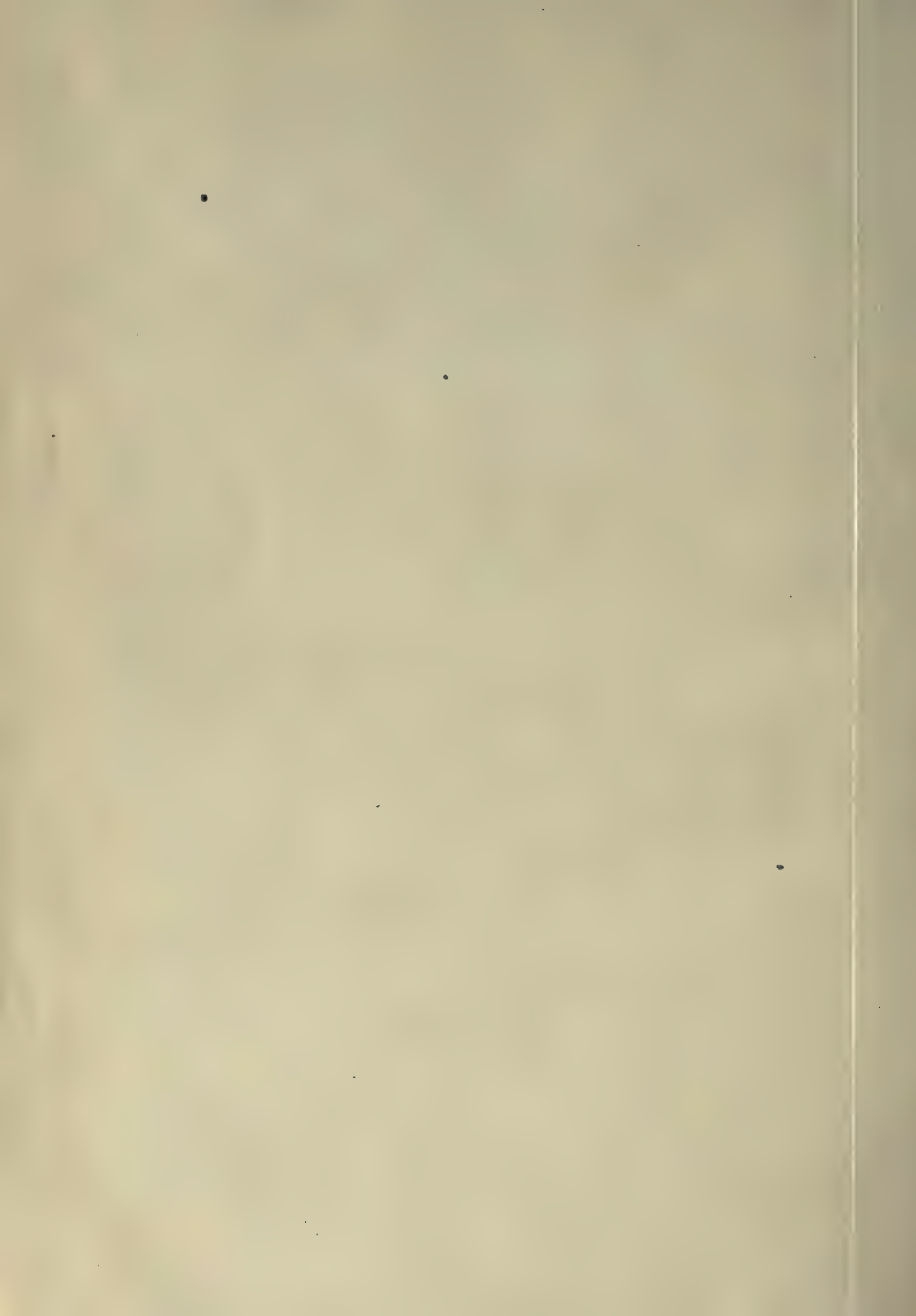
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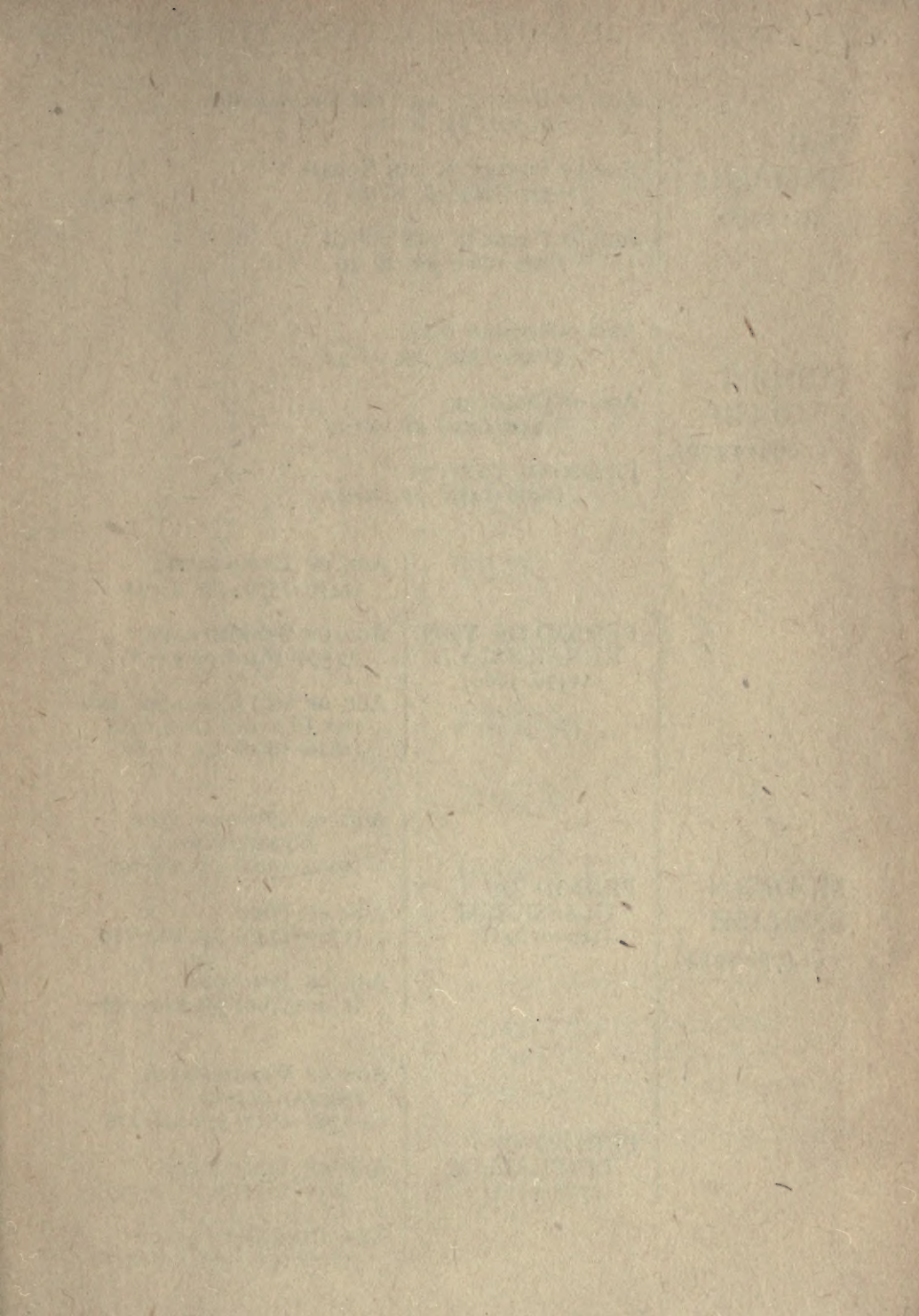
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